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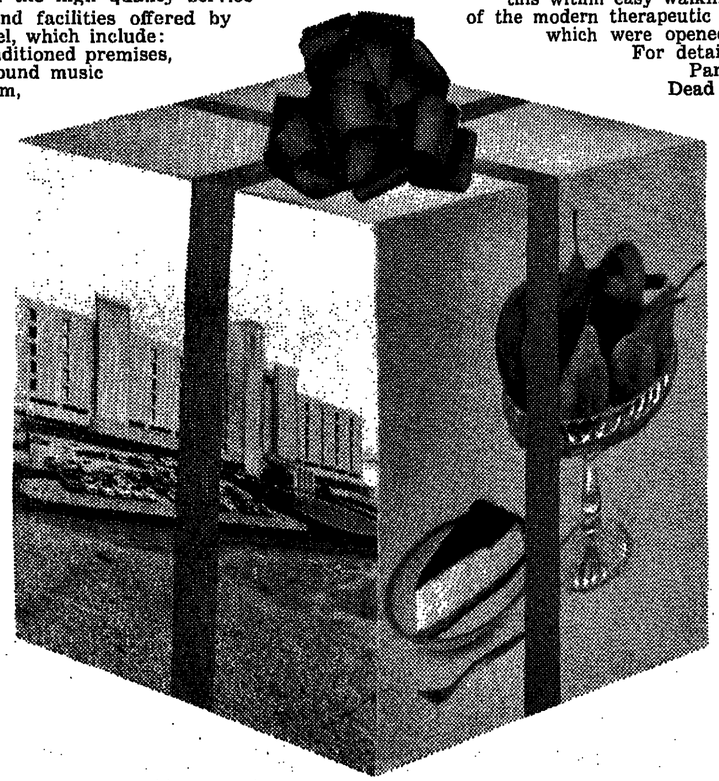

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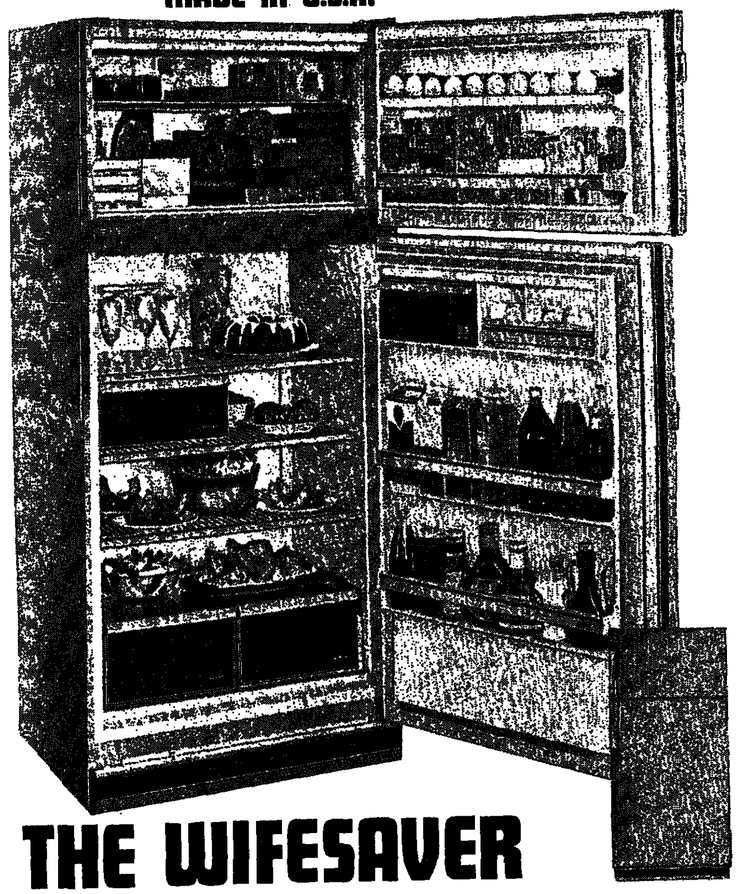

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THE JERUSALEM POST MAGAZINE

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(Cover Picture: A bored king of the jungle in Ramat Gan's Safari Park. (David Rubinger)

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WATCHING THE RAMPARTS

(Oskar Tauber)

Although the Government has publicly undertaken not to give up any settlements on the Golan Heights in a disengagement agreement with Syria, the settlers are plainly worried. They see themselves as guardians of the nation's ramparts, says Post reporter YAACOV FRIEDLER, and they are determined to retain for Israel this former base of Syrian aggression, whatever the dangers and discomforts.

"KISSINGER? There's a man for you. And what makes him run is a sincere search for peace. But..." Shlomo, the squat, blonde, 30-year-old member of Merom Golan, who is in charge of the kibbutz building plans, gave me this appraisal last Monday, while Dr. Kissinger was still at the height of his flying mission to arrange a separation of forces with the Syrians.

Merom Golan is one of the three settlements in the northern part of the Golan, each within half a dozen kilometres of Kuneitra, and each overlooked by a hill whose return to the Syrians would constitute a virtual death-blow. I was prepared for some very uncomplimentary remarks about the Secretary of State in all three settlements but I heard none. Shlomo just about summed up the general opinion. And his "but" signified that Dr. Kissinger's one flaw is that "he just doesn't know the Syrians."

Even more surprisingly, all the settlers I talked to told me that they would welcome Dr. Kissinger "really and sincerely" if he paid them a visit. In fact, "if only he would," they stressed.

"All we'd ask of him would be merely to climb up even one of the three hills. Looking down from there, he would see once and for all how unreasonable it would be for us to return these heights to the Syrians. It would mean giving them virtual control not only of the whole Golan, but of the Hula Valley and a large part of Upper Galilee as well, almost all the way to Acre. Just one look from the top would teach Dr. Kissinger more than all the maps in the world," they said.

Another thing he might learn by visiting the three settlements, whose fate he seems to have placed in the balance with the Syrians, is that they do not intend to move.

"At the moment, we are fighting withdrawal more or less passively, by simply being here, and being determined to stay. But if it comes to the test, we'll resist actively," I was assured from many quarters. While they did not want to "make threats" the settlers hinted that one possibility would be simply to lie down on the highways, "and we'd be joined by the settlers from the Hula down below, who tasted the Syrians before the Six Day War," they declared confidently.

It was a hot day on the Golan last Monday. The blue sky was clear, except for the zig-zagging vapour trails of the fighter and bomber planes that appeared overhead at one o'clock in the afternoon. We had arrived at Ein Zivan at nine, and all was quiet.

But an hour later the explosion of shells in the distance marked the end of the hope that the Syrians were indeed observing the much heralded cease-fire in Dr. Kissinger's honour. The settlers merely shrugged. "That's how far you can trust the Syrians, till the next bomb. Now it's up here, far from the heart of the country, but if we move, it'll be the same in the Galilee as it was before 1967. And once we start moving back, who knows where we'll stop?"

AHARON BIN-NUN, the 23-year-old kibbutz secretary, assured me that, newspaper speculations notwithstanding, they were not worried that Kuneitra, the hills, and perhaps more, might be surrendered.

"According to our own reliable information, the Government stands by its position that the purple line must be the border between Israel and Syria. I quite believe that, and as I understand it, all the talk about pulling back is part of the diplomatic game. Mind you, there's room for concern. We're only four kilometres from Kuneitra, and much of our land borders on the town. I don't see how our workers can be secure there if Zahal doesn't hold Kuneitra."

Ein Zivan's particular hill Tel Avital (its Arabic name is Abu Nida) is the highest of the three. "Just imagine if an enemy were sitting on top, able to throw stones at us, not to mention shells," said Aharon. "It just doesn't seem reasonable to me that Israel would agree to give it up, and I'm not thinking just of the safety of our kibbutz. You don't have to be a general to understand the strategic importance. If we did give up Kuneitra, it would depend under what conditions, and exactly who was to take over the town, and how. But even in the worst case, we'd still be able to live here, perhaps not very well. But giving up Tel Avital, simply doesn't make sense to me."

In view of the uncertainty of the situation what are their plans for the future?

"We don't plan. We do. We carry on developing, expanding, building, as though the future is absolutely assured. Unfortunately, the shelling makes it difficult, and during the past week we had to spend many hours in the shelters every day. Right now it's our potato planting season, and the fields have been under fire. We'll sow them somehow, and if they really do stop shooting, we'll manage yet. If not, we'll sow as much as we can, exploiting the intervals between the shooting, even after dark."

Asked what life was like under the Syrian shells, he assured me with a wry smile that "it's not a picnic, spending hours in uncomfortable shelters. But we're not the first people in Israel who have to live this way, and as we see it, we're not likely to be the last either." And then, trying to make sure that he didn't sound "sentimental," Aharon added, "and after all you know we are achieving something up here, and we are of some use to the country."

Didn't he get the feeling that some people, perhaps many in Israel, were beginning to consider them a pain in the neck and wished they'd quietly get off the Golan and be done with it?

"That's not the impression we've got. But if it ever comes to that it'll be bad, real bad. Fortunately, I don't believe that we are preventing peace, or even an arrangement with the Syrians."

Coming down to brass tacks, he told me that during recent months "a few people have left, and others have joined us, some of them new immigrants. Nothing unusual, the normal small turnover of any kibbutz." On the other hand, they had a real supply problem: the Kiryat Shmona bakery and Tnuva didn't find it worth while delivering goods, and they had to fetch them every day at considerable expense.

"But that's not the end of the world. If you ask me whether we've got any problems, I'd have to answer truthfully that we haven't, except for the little day-to-day troubles that everybody has."

Looking for some of the newcomers, we found one of them, blonde Yael Danino, 24, preparing the dessert for the day's lunch in the communal kitchen. An immigrant three years ago from Montreal, where she had worked in journalism, she joined Ein Zivan at the beginning of this year "because I love the kibbutz and I love the Golan and I intend settling here." She doesn't believe that the Golan will be evacuated, "but I'm as worried as everybody else." Her parents, too, worry, and phone from Montreal quite often. Yael doesn't believe in miracles, not even Kissinger miracles, but she wants to believe that she's in Ein Zivan to stay.

THE GOLAN settlements are young and all the settlers are young too. Ein Zivan's security man, Avi Galili, is only 23. The mood of the settlers he told me "goes up and down with the latest news bulletin." When a politician makes a statement, in Jerusalem it's only a statement, but on the Golan it may be decisive.

He is convinced that the future of the Golan depends, in the final analysis, "on how stiff-necked Israel is and not on what Kissinger says or does." If Kuneitra is returned, "we'll go on living here somehow, but if the hills are handed to the Syrians, I see no possibility of bringing up children here, or even of women living here."

Avi had a grouse: the power supply to the shelters broke down several weeks ago, and still hadn't been repaired "by the responsible authorities, who know that they are responsible," and they were having to make do with temporary lines strung from their own rooms. The shelters also lacked sanitary installations "and I don't mind if you raise a scandal in *The Post* about it," he said.

WE DROVE through the ghost town of Kuneitra on to Merom Golan where the kindergarten teacher, Gila, was hosepiping her charges who had just enjoyed a mud bath outside the kindergarten at the foot of the hill, Bental (Tel Oram). "Everything here is at the foot of the hill," she said. "If they give the hill back, how will we be able to live here with the children? There'll be no kibbutz."

"Meanwhile," Shlomo, the building supervisor told us, "we're building as fast as ever. In fact faster. All the ministers we have contact with assure us that we won't go back beyond the purple line. I think we don't have to bother about the withdrawal psychosis yet, and we refuse to react to every rumour and report."

Shlomo agrees that "if we, the settlers of the Golan weren't here, it would be easier for the Government to agree to a pull-back. They'd only have to issue orders to the Army and the move would be made, no doubt about it. But by our very presence we are proving once again the importance of settlement to Israel. Where we settle, there we shall be."

What future does the smiling young man with the big white teeth see for the Golan settlements? Sahra though he is he answers, in typical *galut* manner, with another question. "What alternatives do we have? Put Gadot and Hagoshrim back under the Syrian guns again? Is that a better choice?"

Kibbutz Elrom, a ten-minute drive away, is the third and youngest of the north Golan settlements, established in July, 1971, by Nahal youth groups and so far there are only four children to sleep in the shelters. Their "hill" is called Hermonit (Tel Seikha), and they, too, cannot envisage its return to the Syrians.

"It just can't be done," Yehuda, the 23-year-old kibbutz coordinator, assured me. Elrom was oc-

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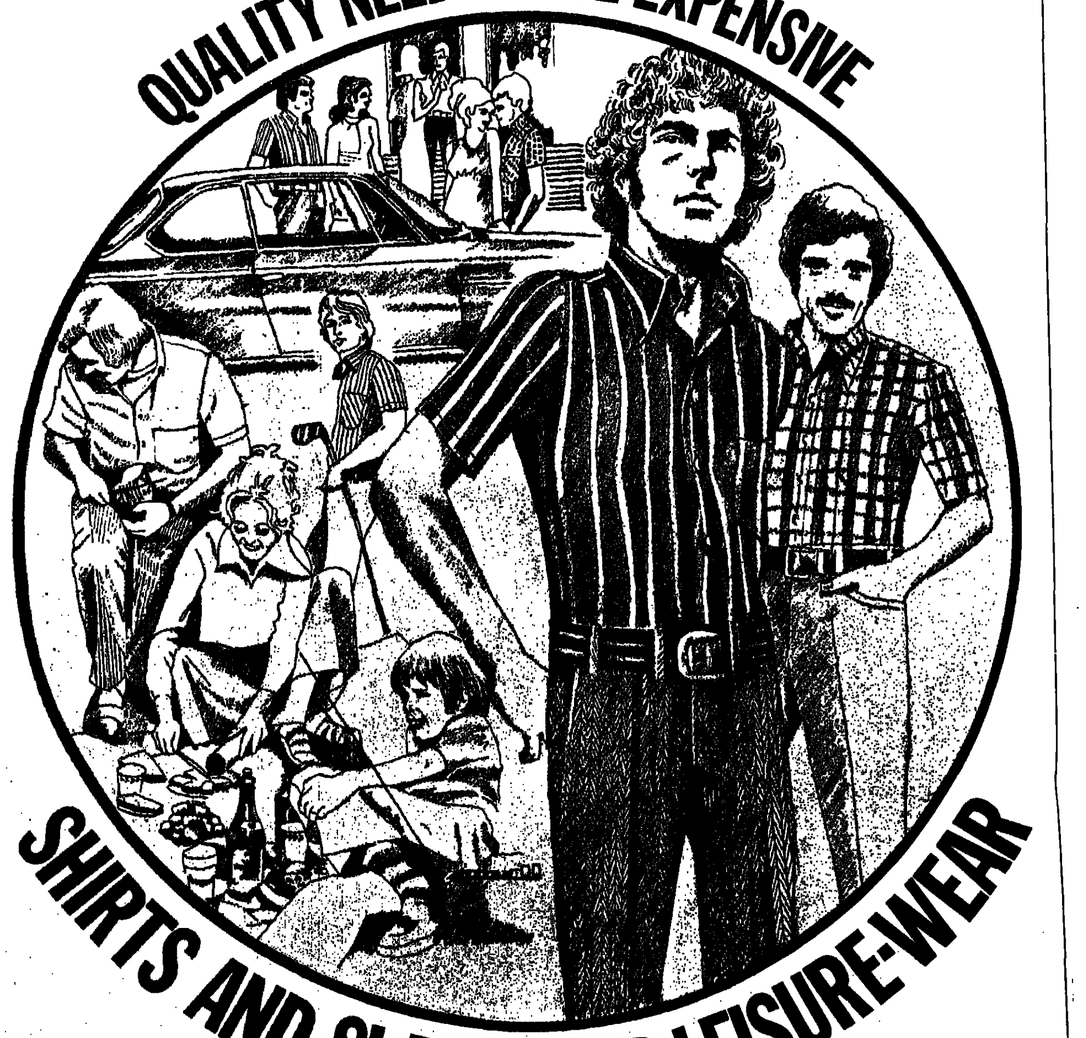

SHIRTS AND SLACKS FOR LEISURE-WEAR

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THE RAMPART'S

continued from page 5

cupied briefly by the Syrians during the Yom Kippur War, and badly damaged. The damage is no longer in evidence, "and once we get all our power and telephone lines safely dug in, we'll start laying out gardens and roadways. Come back six months from now, and see how beautiful all this mess will look," Yehuda assured me confidently. He was not worried about the future.

"I think we have a very clear and very strong argument. We know that we are here not only for our own sake but for all of Israel. We hold that whoever lives on the land owns it, and if that doesn't hold good for the Golan, why should it for Jaffa, or Ramla?"

Looking at it from the Syrian point of view, why should they agree to a disengagement if we won't move from the purple line?

"Israel's offering them plenty, the whole of the Bulge. That's a lot of land, and for nothing. What did they do to deserve getting even that back? Attack us and try to destroy us and lose the war?"

In any case, Yehuda does not believe the Syrians will make peace whatever we do. In his mind the question is not whether they'll make another war, but from what position, "and the farther back we keep them the better." If Israel pulls back, "we'll only postpone the next war, not prevent it," he feels sure.

ELROM is seven km. distant from Kuneitra, and many of its fields are located near the town.

"If we give back Kuneitra, a sniper will be able to pick off our boys one by one as they work the vegetables. Yes, we'll be able to go on living, but we'll have a funeral every week, probably more frequently. Perhaps that's something for Dr. Kissinger to think about. What we need is the purple line and that's that" he said with decision.

Besides its vegetables and corn fields, Elrom has turkeys and apples, and a sandal-finishing plant and is about to start a drive to attract more young families. What is there to offer them?

"Kibbutz life and life in the Golan, with all that means, and I'm being serious. It means a lot, to us and to Israel," replied Yehuda. "We think we can explain our case for staying up here clearly, in our own way, without scandals. People must understand that the question with the Syrians is not letting them have a hundred dunams of land more or less, but whether we are to give them something for nothing, because that's how it'll turn out. Their signature is nothing — they proved that at Rhodes in 1949, at the end of the Six Day War and again now. Those bangs you hear outside, every one of them is a violation of the cease-fire they accepted. Maybe a lot of Israelis want to forget it and kid themselves into a belief in peace with Syria. But there are 2,500 families in Israel who haven't forgotten yet."

Before leaving Elrom, we went to have coffee with Haim, a plumpish Haifa boy, who knew somebody I knew. What keeps him at the kibbutz?

"I joined with the boys I'd grown up with in the Scouts. But to tell you the truth, until the Yom Kippur War, I was of two minds, agonizing over the future. And then we had to evacuate Elrom. That was hard. And when we came back, battered as it was, I suddenly knew for sure that this is my home. The leaving and the *homecoming* — that's what bound me to Elrom for good, and I mean for good. We all do."

LIKUD LEADER *Menahem Begin* has often in the past sought to press the right of the Knesset to instruct and supervise the government and naturally not made much headway. The Knesset, after all, approves the government it wishes, or whatever approximation to the ideal state can be managed, and authorises it to act. After that even the majority group that provided the government is reduced to advising and ratifying certain actions — the disengagement agreement with the Egyptians was ratified in this way.

The opposition can only protest. But what if it sees disaster approaching — as it judges — and the government cannot even be challenged with a non-confidence motion because it has already resigned? Must it just sit with folded hands, waiting to be overtaken by events? There is here a valid constitutional problem although in fact the sides are not at all far apart on the ways of dealing with the current crisis.

"Tell Golda not to give Kissinger this new map (to take to Syria), that is different from the map Dayan took to Washington only a few weeks ago," pleaded Mr. Begin. The earlier map, it is thought, proposed the return of about half the "bulge" taken by Israel forces in 1973. The new map proposes evacuation of the whole bulge, with UN forces to occupy the strategic Hermon positions, and suggests the return of most of the — ruined — town of Kuneitra and some other minor adjustments not of strategic significance. According to some military experts, the positions in the bulge are more important than Kuneitra. But what if you want to strike a bargain? You cannot come with empty hands.

Mr. Begin has accepted the need for our forces to leave the bulge if we want disengagement, because admittedly that is what Big Brother Egypt got. We left the bulge Israel forces had carved out of "Africa" and came back across the Canal. Why does he believe the "purple line" established in the Golan Heights in 1967 is now sacred? Because if we do not make our stand on a clear line there is the danger of further erosion. We have often argued that the "Green Line" established after the fighting ended in 1948 is no permanent border and that when there is peace, borders will be negotiated. If there were any real sign that the Syrians will come to an agreement rather than earn the kudos of being the only Arab country that continues to fight Israel the return of the flat patch of land called Kuneitra might be a bargain. The Syrians are certainly making no secret of the fact that they are banking on further erosion.

Aluf (Res) Sharon muttered that the Foreign Affairs Committee was not given sufficient information and Deputy Premier Allon replied later, in effect, that one could not negotiate with the entire Knesset *kibbitzing*.

AT THE SAME time Mr. Begin's motion cannot have been altogether unwelcome to the government. The problem of the Golan Heights really boils down to the question of whether the public in Israel, and the army which is a mute part of this articulate and argumentative public, is prepared to pay the price, to maintain the defensive positions up there despite the inevitable casualties.

Mr. Meir Pa'il, the Moked member, in asking to have Mr. Begin's motion struck off instead of sent to the Foreign Affairs and Defence Committee, said flatly there would be no political change — no peace, that is — without withdrawals from the Golan Heights. He would not answer clearly whether he would also advocate returning to the Syrian army the bunkers from which they used to shoot down at the settlements around Tiberias: but that would *not be required in the first stage.* Fifteen of Labour's 51 members, Mapam and the budding internal opposition, failed to vote against Pa'il's motion, as the rest of the party did. That would be more than enough to rob the government of its majority in the event of a vote unpopular with that end of the Labour spectrum and there could then be some doubt as to the justification of trying to hold a position which the public did not support. *Under such circumstances* there is something to be said *for* an opposition that would promise to tear the place down if the opposition inside Labour were to have its way, as it might tend to do in the small coalition that may be all that Mr. Yitzhak Rabin will be able to put together for the next government.

At the beginning of his speech Mr. Begin took Dr. Kissinger to *task for having allegedly written* in a letter in answer to an appeal concerning the Syrian Jews that what the Syrians did with their Jewish community was an internal Syrian affair. That would certainly be a heartless answer, even if he honestly judged it was not in the best interests of Israel to bring up this issue at the beginning of difficult and unpromising disengagement talks. But Mr. Begin's chief objection was not that the answer was simply inhuman when people are being murdered and raped, but that Dr. Kissinger, as a Jew, should know *better, more particularly* as a Jew who was fortunate enough to escape from Germany when the Nazis were destroying the Jewish community there. Henry Kissinger was 15 at the time: he can scarcely have forgotten.

And if the mediator in question were not a Jew, would Mr. Begin make peace with the fact that he thought the persecution of the Syrian Jews was an internal matter? Are non-Jews exempt from detesting persecution? Hardly. On the other hand, the moment we insist that Dr. Kissinger must be more sensitive to Jewish problems than any other U.S. Secretary of State, we begin to invalidate and erode the value of his opinion in the Arab capitals. Do we want President Assad pouncing on Mr. Begin's complaint and saying "The Syrian Jews are fine. Kissinger is protesting because he must, as a Jew himself, and *therefore it doesn't count.*" Nothing could be more counterproductive than this argument.

On the previous day there had been an hour-long filibuster in the Knesset, the result of the Likud being determined to hold up all other business unless the Speaker would try to get Premier Golda Meir to come immediately to reply to the motion on the disengagement proposals which Mr. Begin finally presented 24 hours later. It was relatively easy for them to stop the session as the main item of the day, on a new constitutional law, was to have been brought up by a Likud member. Mr. Benyamin Halevy, the proposer, stated that he felt unable to speak in so tense an atmosphere, and the session closed.

The shouting match continued endlessly, as it seemed at the time, punctured by some thumping on desks. The Likud members loudly demanded the right to present motions for the agenda (a motion recognized as urgent is usually scheduled for the next session, but some of the members claimed that there is a precedent for permitting a motion to be presented immediately.) The argument was not really heated, though, because the Labour benches mostly sat in silence and left the Speaker, Mr. Yeshayahu, to fend off the demands and such moderate insults as that he was not complying with Knesset regulations. For minutes on end, Likud members were shouting each other down. Curiously, the epithet the members seem to resent most is "hooliganism," perhaps because the Russians like to use it.

The next day, when German Chancellor Brandt had resigned, I recalled what I was told at the time had been an exceptionally rowdy session in the German parliament in Bonn, when Mr. Egon Bahr's negotiations in Eastern Europe had come under fire and been defended by Brandt. It did not seem noisy except for loud clapping of speeches. The opposition protested that Bahr was giving Germany away to the East, and Brandt protested, less vehemently but with conviction, that he was working for peace. It is a large parliament, a good deal larger than the Knesset, where members now have microphones at their disposal, as the poor acoustics of the place prevented one from hearing what was called out from the floor. In Bonn you ask to be recognized, walk soberly to the front and make your comment, by which time such phrases as "Who's hysterical? *You're* hysterical!" would fall pretty flat. They just don't know how to work off steam there.

Parliamentary Report By Lea Ben Dor

GOLAN in the balance

The policeman as peacemaker

On more than one occasion during his forty years of service in the Police, Nitzav-Mishne EZRA GOLDBERG managed to prevent some ugly incidents between Jews and Arabs. On his retirement, he relates some of his experiences to The Post's YITZHAK OKED.

THE RECENT tension between Jews and Druze in the northern part of the country as a result of the Kiryat Shmona massacre has raised a number of questions.

Could the tension have been avoided? What can the police do to defuse and cool tempers so as to prevent a civil disturbance from becoming more than that, or from leaving wounds that will not heal in relations between the two communities?

One high-ranking police officer qualified to answer these questions is Nitzav Mishne (Assistant Commander) Ezra Goldberg, who just retired from his final post as Commander of the Central Police Sub-District — which includes Ramle, Lydda and many Arab villages — after nearly 40 years in uniform.

N/M Goldberg does not look like a man of pensionable age. His dark hair makes him appear much younger, as does his strong and authoritative voice.

"When the atmosphere is charged and a peaceful community seems on the verge of civil disturbance," he says, "it is important for a police chief to know what is going on behind the scenes, and to make the proper deductions. He must intervene and take care of the problem before it explodes, but if things do come to a head, he must use his brains, not force, to calm them down."

Goldberg's principles seem very elementary, but not all police officers have applied them.

Who today, for instance, remembers the Ramle riot on that hot August evening in 1965? The disturbance was sparked by an Arab taxi driver running over and killing a local Jewish youth. Those who do recall it, refer to the incident as the riot that "nearly" turned into a blood-bath between Arabs and Jews. The rioting Jewish residents were about to march into the Arab quarters of the town. Goldberg and his officers and men managed to bring the situation under control. The then Prime Minister, Levi Eshkol, said that if the anti-Arab demonstration had not been defused in time, it could have become "a blot on our public life."

The police, headed by Goldberg, worked around the clock, cooling tempers, soothing the hotheads on one side, the frightened on the other. Thanks to their efforts, life in Ramle returned to normal after a couple of days.

WHAT MIGHT have been another inter-communal incident in Ramle if N/M Goldberg had not acted in time, occurred a couple of years ago, after the mass hangings of Jews in Iraq. Iraqi-born Jewish residents of the town requested, and received, permission to hold a protest demonstration. Goldberg realized that the demonstration could easily turn into a mob attack on one or other of the Arab quarters of Ramle.

"I called in the leaders of the Arab community and asked them directly, are you opposed to the deeds of the Iraqi regime? They not only answered in the affirmative but said they were revolted by the barbaric hangings. 'If that is the case,' I said, why not tell this to the leaders of the Jewish community here, and ask them to allow you to participate in the demonstration, and take part in the speeches? The Arab leaders bought the idea and left my office.

"I knew that my job was not finished yet. I had received information that the organizers had reacted very coolly to the idea. I called them to my office, under the excuse of going over the plans for the demonstration, and asked them in a matter-of-fact-way, 'Are Arabs going to take part in the protest?'

"One of the leaders answered harshly, 'You know one of the leaders of the Arab community had the *chutzpah* to come over and ask to take part!'

Modest beginnings: Ezra Goldberg, newly promoted sergeant in 1933.

"'Don't tell me you refused!'

"'No, I gave him a diplomatic answer, that I would think it over. But really, why should we allow them?'

"I then went into a long, Zionist pep-talk, which ended something like this: 'Remember that one of the main reasons for the protest is to tell the world, and protest against the barbaric deeds of the Iraqis. Just think what effect this will have if not only Jews but also Arabs raise their voice in protest.

"They were persuaded. The Arabs participated; one of them even spoke. The demonstration went off quietly. There was no march towards any of the Arab quarters. We had defused the bomb," N/M Goldberg concluded proudly.

This is just one of many incidents that never reached the papers because the police managed to have the situation under full control, from start to finish.

THE LYDDA ARAB COUNCIL has heaped many honours on N/M Goldberg. They have even inscribed him in the JNF Golden Book. This may sound too good to be true, even a little fishy, but it is a sincere tribute to the personality of the Assistant Commander.

The local Arab community has felt a deep change in the atmosphere since Goldberg took up his post in the Central Sub-District ten years ago. Many Arabs regard him not only as a police officer but a friend. The formula which has brought him success has been explained to both Arabs and Jews many times.

"As a police chief in the State of Israel I have been trained — and I train those under my command — by the guidelines of justice and morality. To me there are only two types of citizens; law-abiding ones and those who break the law. The law-breaker is not on my side, no matter what religion he belongs to.

"As a Jew born in Poland I always remember how my family and I suffered because we were a minority and Jews. So I ask myself, can we Jews, in our own home, act like Poles towards minorities?

"As a police officer, I must interpret properly the policies of the State of Israel. Had I acted otherwise, I would have found myself abusing my authority."

WHEN N/M GOLDBERG came to this country in 1933 at the age of 19, he became a member of a kibbutz near Petah Tikva. In 1936 he volunteered for the Jewish Settlement Police and four years later joined the regular police force, working as an investigator at Rehovot.

After the establishment of the State, he was sent to build up the Lydda-Ramle police, and in 1950 was transferred to organize a Negev police force in Beersheba.

"In those days Beersheba was really a wild town. I had a difficult time with only four to six policemen to help me out. On top of everything else, the generator that provided electricity for the town would go off at 10 o'clock, throwing the place into complete darkness."

In 1952 he was put in charge of the police's counter-infiltration unit. In 1957, when Amos Ben-Gurion was made head of the Tel Aviv police, he called in Goldberg to organize the Central Investigation Division of the district. For five years he headed the unit in charge of minority affairs, and in 1964 was appointed chief of the Ramle-Rehovot police sector. In 1971, this was raised to the status of a sub-district, reaching from Netanya in the north to Gedera in the south and to the entrance to Jerusalem in the east.

N/M Goldberg is keeping silent about his plans for the future, but his friends are sure that after a well-earned vacation, he will be taking on an active job of some sort. He is not the type to just sit and relax and enjoy the years of retirement.

COOPERATION with the Far East

Political differences are not necessarily bars to the promotion of economic ties between countries. PHILIP GILLON discovers this in talking to a Foreign Ministry official who has just returned from a conference of the U.N. Commission for Asia and the Far East and to several Asian experts attending courses in Israel.

THE MOST SIGNIFICANT aspect of the Conference of ECAFE, the U.N.'s Economic Commission for Asia and the Far East, which has just concluded in Colombo, Sri Lanka (Ceylon), was the determination of the participants to forgo ideological debates and to get down to the harsh problems of the day, says Shammai Laor, Deputy Director of the Foreign Ministry's Asian Division. Only the Red Chinese infused a political note, when they ascribed all the troubles of Asia to the plundering imperialists, incidentally expressing support for what they called "the just cause of the Arabs." Everyone else worried about the energy crisis, the population explosion, the shortage of food, raw materials and fertilizers, the need for mankind to take concerted action to overcome the mighty hurdles of a region inhabited by a major part of the world's population, where 50 million children are born every year.

Israel and the Arab countries participated at Colombo as observers. Although Sri Lanka suspended relations with Israel in 1970, Israel was afforded all the facilities needed for her participation.

"The Conference took place under the shadow of the energy crisis," says Mr. Laor. "Not only oil products, but by-products and fertilizers, are now priced out of the reach of the hungry lands. The Conference called for the establishment of a World Fertilizer Fund, to be financed by the oil-rich countries. Iran offered there and then to contribute $1,000m. to such a fund, to be handled by international bodies. She also offered to contribute $2,000m. to another fund to help the hard-hit countries meet their payments for basic needs."

ECAFE has a new Executive Secretary, Mr. J.B.P. Maramis, of Indonesia, who is urging the adoption of new techniques to deal with the population and food problems threatening the region. Measures were adopted to set up several institutes, dealing with such matters as agricultural machinery, social welfare, statistics, population control. The Conference was assured that Israel would cooperate in such ventures to the best of her ability.

IN A MESSAGE to a recent seminar in Israel on the transfer of technology Mr. Maramis wrote:

"The experience and achievements of Israel, in both the industrial and the agricultural sectors, can no doubt be of great benefit to developing countries, since Israel has not only been the recipient of technology from advanced countries, but also provides know-how and new methods for emerging nations."

The U.N. is proclaiming 1975 as the Year of the Woman in Developing Countries. A regional seminar on the theme is shortly to take place in Bangkok, and Mrs. Mina Ben-Zvi, Director of the Mount Carmel International Training Centre, has been invited to attend.

Mr. Zvi Brosh, head of the Foreign Ministry's International Cooperation Division, sees no reason why Israel should not expand its cooperation programmes with Far Eastern countries — except for a shortage of the highly specialized manpower required for some projects. The closure of projects in several African countries freed some people prepared to serve abroad; but there has been a sharp increase in requests for projects from Latin American countries, so the Division still has a hard job finding the right people to fill all posts. Out of 200 experts abroad in April, 38 were in Asia and 100 in Latin America. As against this, of 263 trainees in Israel during April, 136 came from Asia, 98 from Latin America and 28 from Africa.

ONE OF THE COURSES Israel is conducting at present, with the cooperation of ECAFE and the Settlement Study Centre in Rehovot, is in comprehensive regional development planning. There are 16 participants, coming from the Philippines, Laos, Nepal Khmer (Cambodia), Thailand, New Zealand, and Jamaica.

Mr. Sim F. Garcia, Chief of the Housing, Building and Planning Section of ECAFE, who helped to organize the study course and is the leader of the group, comes from the Philippines. He commented to me:

"Israel has been so successful in planning and development that it is an ideal country for other countries to study. Although the country has limited raw materials and inadequate rainfall, the rapid rise in population has compelled it to make the maximum use of the limited natural and human resources available. As a result of the pressures, Israel has adopted a system of comprehensive regional planning which can serve as a model for others.

"Of course, not everything Israel does can be taken over. The great value of a course like this is that it helps participants to identify problems and to consider possible solutions, even if the solutions they eventually adopt are not those used in Israel."

Mr. Vilay Soulatha, head of the Accounts Division of the Laotian Ministry of Planning, told me that the Laos political settlement is working well.

"NOW THAT the war is over," he said, "we are anxious to get going with postwar reconstruction and development, and the resettlement of demobilized soldiers and refugees. The concept of regional planning is completely new in South-East Asia, and should be of great importance to us. We are concerned with ending unemployment and attaining rapid development. At the same time, we hope to avoid the social evils and stresses that often accompany such development.

"One of the things that has impressed me most in Israel is the way in which this country achieved rapid economic growth without sacrificing family and social values. I put this success down to good regional planning, and I think we can learn from the Israelis."

Another war-torn country represented on the course is Khmer (Cambodia), which has sent three experts. Mr. Hok San Saing, the head of farming in his country's Ministry of Agriculture, told me that they have had successful cooperative projects going with Israel for some time. Five years ago they began experimenting together with Israeli seeds for chicken-feed. These experiments worked out very well.

"Of course, we can't do the same things as Israel does, as the two countries are so different," he said. "But the principles underlying planning are the same: regional planning is a tool to make the most of the resources available. It means that a country plans its towns, villages, agriculture, transport and so on, so as to use everything in the most rational way possible. I think Israel does this."

MANY ISRAELIS, although preening themselves on getting these compliments, may be less convinced about the perfection of our planning and the protection of our values. And yet, by and large, the country's achievements in the use of its limited resources certainly far outweigh the occasional setbacks. Despite this comforting reflection, I doubted whether Israel could teach anything to New Zealand. Mr. Peter O. Fairfax, acting head of the Industrial Development Division of New Zealand's Department of Trade and Industry, did not agree with me.

"I think we can learn something from the Israeli experience," he said. "Our agriculture is certainly highly developed, and is well provided with research and extension services, but we only began regional planning in 1973, while Israel has been doing it for years. On the course, we have been studying both the philosophical principles of such planning and their application in practice, and I am sure I'll be able to adapt some of the ideas I've been picking up."

He said that New Zealand had not suffered as much as she had expected from the British entry into the European Common Market, but added cautiously that the process was only beginning. The world shortage of raw materials and other goods had also clouded the picture.

Mr. Shiva Pragad Kaynatha, of the Nepalese National Planning Commission, said that the King of Nepal was completely dedicated to development.

"The people of Nepal have always had a high regard for the way in which Israel developed. We believe that the Israelis took the correct line in planning regions, modernizing agriculture, and introducing industry close to the farms."

Although Thailand is a vast country with a huge population and great supplies of water, the three representatives of Thailand on the course were satisfied that they could learn much of value from the Israeli experience. Petipong Pungban na Adudhya, of the National Economic and Social Development Board, summed up their view:

"What we are learning are principles which we can apply, the ideology of comprehensive regional planning, seeing an entire area as a whole, not tackling it piecemeal."

MY KNOWLEDGE of geography must have gone sadly astray, I thought, when I noted that a man from Jamaica was participating in a course planned for Asia and Oceania. Mr. Francis Felix, agrametereologist in the Jamaican Ministry of Transport, dispelled these doubts when he explained:

"Actually, I am an infiltrator on this course. I wasn't supposed to be on it. I came to Israel for a course in agricultural meteorology, which deals with the way in which climate affects agriculture and how a country should plan the use of its resources accordingly. At the end of the course I complained to Zvi Brosh that the only thing lacking on it was something about regional planning, which we agrometereologists are supposed to influence. He told me ECAFE was organizing such a course, and asked Mr. Garcia if I could join it. Incidentally, I think that the flexibility and disregard for bureaucracy shown by Brosh and Garcia are ideal instances of how technical assistance should be organized."

Mr. Felix, who has been in Israel since December, added:

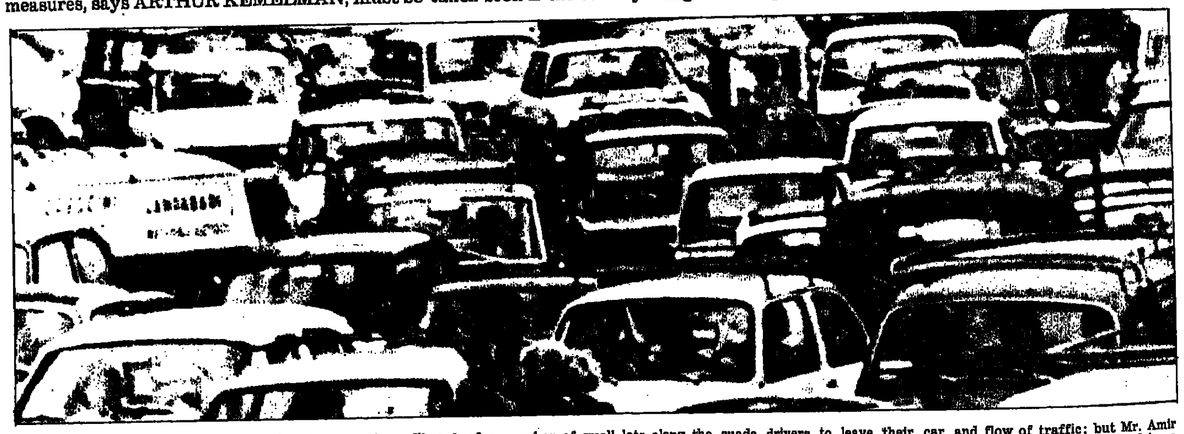
"The political situation doesn't affect me at all: in fact, I'm hardly aware of it. To be honest, I think I was more conscious of the Middle East crisis in Jamaica, where it was hot news all the time. Here, I'm so busy that I don't get time to worry about it."

It is certainly some comfort to know that Israel is pressing on regardless with her programmes of technical cooperation.

Delegates from Khmer, Laos and Nepal studying a map of the Lachish project at the course in Rehovot.

TEL AVIV TRAFFIC TANGLE

Looking for space to park in Tel Aviv is a maddening experience, and the proliferation of cars is clogging up the city's traffic. Drastic measures, says ARTHUR KEMELMAN, must be taken soon if the country's largest metropolis is not to be brought to a standstill.



THE BATTLE begins each day at about 7.15 a.m. on the outskirts of Tel Aviv, at the ten or so entrances that lead into the city. It gradually intensifies as six-lane highways narrow down to four lanes and then, all too soon, to two. The madness is controlled, just barely, by traffic lights that sometimes don't work, by traffic cops who deserve either a medal for bravery or a bonus, perhaps even both, and by the physical impossibility of thousands of drivers, hub-cap to hub-cap, fender to fender, doing much more to each other than curse and cast aspersions on each other's parentage. The immediate objective of this bellicose insanity is a 3x6-metre piece of land — a parking space.

While the objective may be attained by some, too many drivers are apt to find themselves in the position of Moses, blessed with a glimpse of that promised bit of land, but unable to enter it and condemned to wander around the side and back streets of the city in the hope that a parking space will somehow miraculously appear. It rarely does.

The problem is a fairly straightforward one: there aren't enough spaces to go around. According to Sgan-Nitzav Benjamin Barlay, head of the police's Tel Aviv Traffic Division, 200,000 vehicles use the city's streets daily. Yet there are only 15,000 parking spaces in or near downtown Tel Aviv. Of these, about half are free, and the driver can leave his car for however long he wishes without fear of being ticketed. By eight in the morning, though, the unrestricted zones have been filled and the driver has to choose between a private and a municipal lot.

THE PRIVATE LOTS, which provide drivers with about 5,000 places, are granted as concessions by the Municipality; but the city has no control over the prices the concessionaires are allowed to charge. In recent months, the price at many lots has risen from IL2.00 to three and just lately to IL4.00 for up to two hours. It costs between 75 agorot and a pound for each additional half hour after the first two hours. The price of petrol hasn't risen so steeply. Space can be rented on a monthly basis for IL150. Either way, by the day or by the month, the cost is prohibitive for the average worker coming into the city for an eight-hour day.

Those lots and parking spaces in the streets controlled by the municipality and requiring a parking card are less expensive — 50 agorot an hour. But the Municipality recognizes the validity of only one card, and who wants to run out of his office once an hour to change the card?

It goes against the grain to rent something as intangible as the right to leave one's car in an empty space and a good many drivers prefer to park illegally and trust to luck. Last year the luck ran out on a quarter of a million drivers in Tel Aviv. They received parking tickets from the police that ranged from a low of IL20 to the ultimate jackpot, IL85, the price of a tow.

DESPITE the existence of four authorities in Tel Aviv empowered to issue tickets — the police, the safety and parking patrols, and the Municipal inspectors — the chances of escaping the dragnet are fairly good. The police force, Sgan-Nitzav Barlay claims, is short of 1,000 men, the majority of whom would engage in traffic control. The Municipality is equally short of men, according to Mr. Yona Gimpel of the Municipality's Traffic Authority. Incredible as it may seem, there are only ten inspectors working full-time on parking control. The Municipality has another 120 inspectors empowered to issue tickets; but these men also have the task of enforcing the whole gamut of municipal regulations, from sanitation to store closing hours. Mr. Gimpel estimates, however, that from these 120, he gets the work of another 15 individuals. In other words, the municipality has only 25 people to control the 3,000 parking places, spread over the city, that fall under its jurisdiction.

Mr. David Schifman, Deputy Mayor with the transport portfolio asked the Ministry of Transport to help create a municipal force of 60 men to control parking. This will probably mean transferring to municipal authority the parking patrol — the young girls dressed in orange — so that they have responsibility for both municipal and police parking violations. At present, municipal inspectors can only tag violators of municipal parking by laws — in essence, overtime parking — and are helpless when it comes to more serious breaches such as blocking driveways. Similarly, the traffic patrol — the young men on motor scooters — the police and the parking patrol can't issue tickets for municipal parking violations.

Sgan-Nitzav Barlay calculates that it would take another 30,000 parking places to solve Tel Aviv's problems. This is clearly an impossibility. Even if a decision were made today to create as many parking lots as possible, we should still be faced with the question of where to begin. There is no land in the centre of the city. To buy out the owners would be prohibitive. Parking buildings, such as those that now exist near the Tel Aviv Cinema and on Rehov Nahalat Binyamin, provide a possible solution. But Mr. Gimpel claims that, while the city is willing to grant favourable terms to investors, there aren't many takers. Contrary to what we may think as we hand over five pounds or so to the parking attendant, the parking business isn't very profitable.

Here and there, the municipality is creating parking lots. Construction has already begun on two lots, each with a 400-car capacity, one near Beit Hadar and the other near the Municipal Library on Rehov Shaul Hamelech. Mr. Schifman also intends to open a number of small lots along the length of Rehov Ibn Gvirol.

THERE IS EVERY indication that the parking problem will get worse before it gets better. As of December 1973, Israelis owned 375,000 vehicles, an increase of 14 per cent over the previous year. About a third of these are owned by residents of the Greater Tel Aviv area.

To accommodate the increased motorization of the population, the highways around Tel Aviv's periphery have been improved. This only serves to aggravate the situation. Traffic enters at an increased tempo a city that remains a tangle of small narrow streets best suited to horse-drawn carriages.

Before the October War, a sizeable parking lot was opened in Yad Eliyahu, near the stadium, where drivers were encouraged to leave their cars, for free, and to take a bus to their destination. The plan failed.

Israeli drivers aren't any more illogical than those of any other nation — well, just a bit maybe — but we are exceedingly impatient. We hate to wait. According to Mr. Gimpel, drivers would pull into Yad Eliyahu and, failing to see a bus waiting, would immediately drive off again.

There's also a particular form of laziness which afflicts Israeli drivers. Rather than walk a quarter of a kilometre, we'll drive — and end up spending a quarter of an hour looking for a place to park. Take, for example, the parking lots at the Mann Auditorium and the Carmel Market. Both are only a ten to fifteen-minute walk from many downtown offices. Both are free. Yet, almost any day of the week, they're empty. When drivers discovered that the buses from Yad Eliyahu wouldn't take them to the front door of their office, they didn't even bother pulling into the lot.

WE ALSO WANT comfortable and clean buses, driven by courteous drivers. These are reasonable requests and within the bus company's power to fulfil. On the other hand, Dan can do very little to provide a dependable service, one which will take the passenger between two points in a reasonable time. Too frequently, traffic jams wreak havoc with bus schedules. Until priority is given to buses, there is no way of running a quick and reliable public transport system that will be sufficiently attractive to persuade drivers to leave their car at Yad Eliyahu or any other peripheral parking lot.

Mr. Schifman has a number of measures in mind for getting Tel Aviv's traffic to flow more smoothly. Besides stricter parking control, he intends to turn more streets into one-way thoroughfares similar to Ben Yehuda and Dizengoff. The details have yet to be worked out but Allenby, for example, might become one way northbound during the morning rush hours and southbound later in the afternoon, remaining two-way at other times.

In addition, the Municipality intends to widen certain streets where the problem of congestion is particularly acute. Work at the junction of Carlebach, Marmorek and Ibn Gvirol has already begun.

MORE RADICAL measures are being carried out as part of the Nahal Ayalon project, which will turn the bed of the river into a highway across the city. Three bridges — on Rehov Weizmann where it crosses Bnei Dan, at the junction of Pinkas and Derech Hahalacha, and at the junction of Yehuda Halevi and Allenby — are expected to be completed this year.

The Nahal Ayalon project entails the cutting of a canal through which the water of the river will flow. On either side of the canal, a four-lane highway will carry traffic north and south. Railway tracks, part of the infrastructure for the subway system that we hope to get one day, will lie between the canal and one side of the highway.

In the first stage, scheduled for completion in 1976, the project will stretch from the Diamond Exchange, link up with the highway from Lod that now leads into the Geha road, pass the South Railway Station, and finally join the road to Jerusalem. In its second stage, the highway will lead into the Ashdod expressway.

The main aim of the project is to facilitate the passage of traffic to Jerusalem, Haifa and Ashdod. But Mr. Baruch Amir, the general manager of the Netivei Ayalon Company which is carrying out the work, holds that the highway will help normalize traffic throughout Tel Aviv. The highway's entrances and exits, for example, will be controlled by computerized systems in which the city's traffic lights must inevitably be incorporated. Our present system is outmoded, incapable of adjusting to the ebb and flow of traffic; but Mr. Amir foresees a time when bus drivers will be able to change the lights by means of a gadget similar to what Americans now use to open their garage doors without getting out of their cars.

The highway will also help the city's traffic problems by easing the driver's passage from one part of Tel Aviv to another. He will have to travel slightly farther to get onto the highway, but the saving in time will make the extra few kilometres worth while. Tel Aviv's streets will consequently be drained of cross-city traffic.

The question still remains, however, whether the project will not aggravate Tel Aviv's problems as previous periphery development has done. While the danger exists, it can be checked if a policy is followed that will make it less worth while for the driver to enter the city. This means, unfortunately, high parking fees and strict parking control.

On the positive side, an improvement in bus services in town and from parking lots on the outskirts would eventually persuade the most stubborn driver to forgo driving into the city. The implementation of these measures, however, demands a concentration of power in one authority. At present, too many hands are on the steering wheel. If this doesn't change, we'll probably wake up one morning to find a Blaumilch digging his way down Allenby to the sea.

AFTER NUREMBERG

EUGENE Davidson's thesis seems to be that the judgment at Nuremberg envisioned a world at peace, based on collective security, and that, instead, we have a divided world in which all the acts (wars of aggression, war crimes and crimes against humanity) condemned at Nuremberg have abounded so as to make the period following World War II one of the bloodiest in world history.

According to the author, this continuum of violence proves the "fallacy of Nuremberg," a trial which "attempted to... reduce the immemorial problems to a formula without content." He continues: "Its doctrine bore only the vaguest relationship to the actual behaviour of states in the past, present and, no doubt, the future."

In this context, Eugene Davidson discusses six sets of post-Nuremberg conflicts in which the judgment at Nuremberg exerted no restraining influence: the French-British attempt to use force in 1956 to regain control over the Suez Canal; the French-Algerian War; the wars between the Arab states and Israel; the wars in Indochina (French-Vietnam and American-Vietnam); and the Russian intervention in Hungary in 1956 and in Czechoslovakia in 1968. It took a great deal of judicious winnowing to compress within 240 pages the essential facets of these conflicts. For this Davidson is to be applauded.

Davidson, it should be added, presents not only the background, dramatis personae, strategy, and results of each conflict but through undisguised irony also reveals who, in his judgment, are the saints and the sinners. Guided by what he regards as the iron moral code forged at Nuremberg, he calls the abortive attempt by the British and the French to reverse by force the nationalization of the Suez as "a crime against peace." He gives failing grades to all sides in the French-Algerian War and the Indochina wars. And, of course, the Russians are black as night for their invasions of Hungary and Czechoslovakia. All in all, the book shows that Davidson is on the side of God and not doing PR work for Satan.

ISRAEL'S PARTISANS will derive great support from Davidson's chapter on the Israeli-Arab conflict, titled "Aggression in the Holy Land." In 55 pages he telescopes an amazing amount of Jewish history, including the birth of Zionism, the unbroken identification of the Jewish people with its historical homeland, the venality of the British in substituting the White Paper of 1939 for the Balfour Declaration of 1917, the indifference of the world to the Jewish plight during the Holocaust, the rationale for a Jewish state, and the final struggle for the establishment of the State, aided by the "crisis of conscience that overcame the Western world when it discovered how pervasive and deadly its own anti-Semitism had been."

He describes Israel as "the only state in history in the creation of which the nations of the world formally took part." Such a state, he believes, deserved universal support. But power-plays and dormant international morality have denied Israel this support, with the result that Israel has had to survive "precariously, dependent on its wits and inner strength, and, far more than it liked, on the policies of powers with interests remote from its own." And there is no doubt as to who, in the mind of the author, is the aggressor in the Middle East. He writes in the concluding paragraph of this chapter:

"The U.S. remains committed to some kind of balance of power in the Mideast, along with preservation of law and order against an aggressor. To this end it supplies weapons to Israel (the only country now that does so), for despite increased production of Israeli arsenals, Israel must still rely on the U.S. for maintaining its strength in planes and heavy armament. Its major reliance, however, it properly places in its own mission, its people, and its army." (The book ends in 1972, with the expulsion of the Russian "advisers" from Egypt).

The book's virtues do not, however, make it easier to assimilate the author's thesis that the Nuremberg judgment *necessarily* envisioned the kind of world he describes or his reaction to the trial itself. Granted that a Henry Stimson and a Walter Lippman and a host of jurists, scholars, and writers hailed the judgment as a "landmark in law" and as important as the Magna Carta and the Bill of Rights. But anyone who believed that Nuremberg would write *finis* to aggressive war, war crimes and crimes against humanity — that is, that Nuremberg would provide the alchemy that the Briand-Kellog Peace Pact of 1928 did not accomplish — won the right to be disappointed. After all, disappointment is not too heavy a price to pay for naivete.

Yet one who maintains that Nuremberg was invested with a fallacy must either quarrel with the trial, *per se*, fallacy or no fallacy, or suggest that the alleged fallacy could have been avoided.

If Nuremberg was based on a fallacy, what was wrong could, to be sure, have been avoided. It could have been avoided by the simple device of adopting the proposals initially advanced by the outraged Roosevelt and Churchill: to deal with the major Nazi offenders politically by shooting them without trial. This alternative had a strong appeal to me. As I witnessed the proceedings at Nuremberg and surveyed the 21 men in the dock — Goering, brilliant in parrying with defence counsel but contemptuous of the trial; Jew-baiter Streicher, ever munching on apples, in deliberate disrespect of the court; Rosenberg, Frank and Kaltenbrunner, sullen and defiant; and all obviously offended that the Allied Powers had the hutzpa to try them for merely following "superior orders" — I could not banish from my mind the question: Why should these men receive the benefit of an institution intended to safeguard the rights of civilized man? But, like others, I finally accepted all the panoply of the trial (as I did the Eichmann trial), not as a device to assess the innocence or guilt of the accused but to put on record for the benefit of posterity the extent of the depravity of the defendants.

What is most distressing about the book is that Davidson seems to cavil at Nuremberg not because of post-Nuremberg events nor because it disappointed humanity's expectations, but, rather, because he thinks the trial should not have been held (without suggesting an alternative treatment of the defendants). Thus, he inveighs against Nuremberg on the ground that it was a trial of the vanquished brought before the courts of the victors; that it held men criminally responsible for their "political (sic!) malefactions," while other figures in history, such as Napoleon and Kaiser Wilhelm II, were not held similarly accountable in their days; and that the trial took cognizance of only one country and that the Soviet Union was not held culpable for the Stalin-Hitler pact or for Russian's complicity in the division of Poland; or Italy, for its invasion of France and Greece.

All of this is a replay of the arguments presented before, during and immediately following the trial, and the author's polemics are not relieved or balanced by an exposition of the arguments which met these objections and which finally prevailed.

Admittedly, it is the function, if not the duty, of the historian to re-evaluate the past, based on newly uncovered facts and newly acquired insight and to dispel the legends and the myths that build around history's events. Yet, I find it astonishing that at this date, when humanity is still convulsed over the blight of Nazism — over its ultimate blasphemy — Davidson should exhume the issue of the legality of the trial, as though its legality or non-legality had the slightest relevance to the human drama enacted at Nuremberg: the human family desperately seeking to purge itself of the unspeakable evil that had descended upon it and that came perilously close to destroying it.

THE PART of the trial that seems to tread most heavily on the author's sensibilities is that which branded aggressive war as a crime. Davidson calls this a crime "in embryo" and one incapable of definition, and he elaborates: "Along with crimes that every legal code in the civilized world regarded as punishable, it (the trial) stigmatized as the chief crime, aggression — which should perhaps be a crime in a better world but had no legal basis as such in this one." The answer to this bit of legalistic squeamishness is one the author himself provides. It is an observation ascribed to the French jurist Eugene Aroneanu: "How to define aggression? A person who was asked to define an elephant answered: 'I don't know how to define an elephant, but I know that it is something big'."

SURELY THERE have been wars of aggression since Nuremberg which went unpunished. But the war unleashed by men in the dock and the price it exacted of humanity — 30 million dead, including those methodically murdered in the death camps and by the *Einsatzgruppen* — was "something big," too big for humanity to ignore.

Manifestly, the only way to avoid war crimes, crimes against humanity and acts of aggression is to avoid war. What are the prospects of this happening? A very pessimistic view was expressed by Prince Andrew's father ("War and Peace"), whose prescription for ending war is to drain men's veins of their blood and replace it with water. A more optimistic view may be reasoned from a speech by Hermocrates, the Syracusan, reported by Thucydides: "That war is an evil is a proposition so familiar to everyone that it should be tedious to develop it. No one is forced to engage in it by ignorance, or kept out of it by fear if he fancies there is anything to be gained by it."

Perhaps, with the proliferation of ever more destructive weapons, sheer fear of the price of war will result in the practical, if not consensual, outlawry of war, in spite of the fascination that war holds for man. One of the fringe benefits of the effective outlawry of war would be the dissipation of Davidson's concern that the principles of Nuremberg are not invoked to punish other offenders.

NORA LEVIN'S book is a meticulously documented work by a teacher of history based on the major sources of Holocaust history. Written in elegant style and crystal-clear language, the book telescopes in its 768 pages the whole ghastly story of the Hitlerian Inferno: the mystique of racism and national redemption which fed the swamps in which Nazism was spawned; the devaluation of Jews to "unpersons;" the cold-blooded planning of the "Final Solution" down to the very last breath of life; the diabolical deception practised upon the Jews to lead them to believe they were going to be "resettled" when their destination was the gas chambers and the crematoria; the unbridled cruelties of the overlords of the ghettoes and concentration camps; the deathly silence of the voices that might have averted or minimized the Jewish tragedy; the heroic but futile attempts on the part of the intended victims to rob the executioner of his quarry; the ghoulish activity of the native populations of the occupied countries in delivering Jews to the Nazis; the all-too-few instances of courageous Gentiles who risked their lives to save Jews; the unbelievable callousness of the Allied powers in rejecting all proposals to help; the successful fight put up by the Danes and the Bulgarians to rescue their Jewish countrymen, etc.

Be prepared to weep at parts of the book. All of it will leave you speechless, and when you have recovered your composure you will ask yourself: How could they have sunk so low as to have done this and how could the world have permitted it to happen? The answers? There are none. There are only sighs and tears.

Abraham S. Hyman was a member of the staff of the American Theatre Judge Advocate in the European Theatre of Operations, dealing with legal problems related to the Nuremberg trials.

On trial at Nuremberg: I.G. Farben chemical officials charged with complicity in Nazi war crimes. (AP)

THE NUREMBERG FALLACY: War and War Crimes Since World War II by Eugene Davidson. N.Y., Macmillan. xii + 311 pp. $9.95

THE HOLOCAUST: The Destruction of European Jewry 1933-1945 by Nora Levin. N.Y., Schocken (paperback). xvi + 768 pp.

Abraham S. Hyman

Readers' Literary Letters

Book sells

To the Jerusalem Post Literary Editor

Sir, — You may be interested to know that since Moshe Kohn's favourable review (your issue on March 15) of "Hama'alot Mima'amakim," a collection of talks and essays by the head of the Har Etzion Yeshiva, Rabbi Yehuda Amital, we have received more than 100 orders for the book, mainly from intellectual circles, from all over Israel, and many dozens of inquiries from Jews all over the world.

DR. MEIR BRAYER
Executive Director,
Har Etzion Yeshiva
Alon Shvut, Etzion Bloc

هكذا من الأصل

The roots of APARTHEID

Liberal-minded people hope the revolution in Portugal, and the acquisition of six seats by the Progressive Party in South Africa, herald new challenges to the apartheid system in South Africa. A recent book on apartheid is reviewed by SUSAN A. GITELSON.

Below the poverty line: a South Africa family. (Camera Press)

MODERNIZING RACIAL DOMINATION: The Dynamics of South African Politics by Herbert Adam. University of California Press. xi + 203 pp. $8.

THE APARTHEID system in South Africa has been debated, documented and analyzed extensively by both its supporters and critics. But it has seldom been dissected so lucidly and thoughtfully as in this book. Heribert Adam manages to be succinct and yet comprehensive, interrelating the main strands of sociological and political economic approaches, and citing other major works in the field.

His own major contribution is mainly theoretical, reflecting a Marxian concern with class conflict. *Thus he distinguishes between* classical colonialism or imperialism and the settler colonialism practised in South Africa, which is based on direct personal exploitation. He views the apartheid system as one of the "most advanced and effective patterns of rational oligarchic domination." The evolution of the system from direct physical domination, or *baasskap*, based on *theories of racial inferiority*, to a system of "separate development" along racial lines was possible because of the pragmatism *of the ruling* white political and economic elites.

Apartheid, according to Adam, is "the systematic attempt to reverse economic integration as much as possible by legislating social barriers in order to channel the inevitable political consequences of African economic advancement in the interests of the privileged whites." It has evolved as a flexible and pragmatic domination over a racially separated majority. It cannot be *considered totalitarian since it* permits some opposition groups to exist and it is culturally pluralistic. Similarly, it cannot be compared directly with the fascist system in Germany and elsewhere because it is an attempt to prevent democracy arising rather than a move to abnegate it as an existing political system.

THE SYSTEM of minority rule by 20 per cent of the population retains power through control of the *official political machinery* and the forces for coercion. In dealing with resistance movements, the S.A. Government has learned increasingly to suppress opposition through psychological pressure rather than physical torture. So as not to create a general sense of terror and to encourage the majority of inhabitants to accept the system, the regime punishes selectively those who really oppose it and intimidates other potential sources of dissent. It also tries to concentrate on the *non-white opposition*, though there have been some exceptions, especially during the "treason trials" in the 'sixties.

As government policy has evolved, it has come to rely primarily upon the effects of an economic *boom*. The potential has been expanding due to the changes in the international money markets. The price of gold has *climbed from* $35 an ounce to over $170 in a very short period. South Africa has also been increasing its manufacturing and its exports to both Europe and to African countries.

In order to keep the lack of logic of the apartheid system from *causing* its collapse, the Government has increased the scope of racial differences from the personal level, *to the creation of urban* locations, then to territorial "separate development." It has established Bantustans, run by traditional *chiefs* under white surveillance. The Government's hopes of satellites are partially jeopardized, however, by white industrialists' continued desire to retain access to cheap black labour, and by the political experience gathered by African leaders, *who have* begun to articulate some of the interests and concerns of their constituents. The whites hope to *maintain control of the* Bantustan by offering the semblance of political rights through so-called self-governing bodies and through dividing the various non-white groups.

WHILE ADAM is mainly concerned with large structural patterns in analyzing how the system works, he is also able to offer enough empirical *details from* newspaper editorials, quotations from Government officials and surveys of Bantu workers to relate theory to reality. In addition he offers statistical evidence of inequalities, such as the contrast between the white per capita income (1967) of 1,141 South African Rands (R), as compared to R82 for Africans (with R165 for Coloureds and R233 for Indians), or the *fact* that in 1970, there were 73,204 white students in South African universities, as compared to 4,578 Africans, 1,888 Coloureds and 3,472 Asians.

While all critics of the system advocate change, there are different estimations of whether it is to be through evolution or revolution, or to come from internal or external sources. In the early 1960s, most writers felt that there was hope for internal change through the protest movement, but the Government managed to suppress *the African* National Congress and the more radical Pan-African Congress, and to hamper other opposition movements by the use of paid informers. The African liberation movements have gone outside to Lusaka (Zambia), Dar es Salaam (Tanzania) and elsewhere, but so far have been unsuccessful in mounting a major guerrilla movement because of problems *of terrain, support from the* local populations, external support, and internecine rivalries.

THE HOPES for external sources of change have not yet materialized. Great Britain and the U.S.A. have too large an economic stake in South Africa to be willing to take effective action. Moreover, with the closing of the Suez Canal, the route *around the Cape of Good Hope* has also become of greater strategic importance. The U.N. has proven rather *ineffectual in its* sanctions policy against Rhodesia because of the lack of full cooperation, as West Germans, Japanese and others have been pleased to find new markets, the Rhodesians have developed their own industries, the Great Powers are not committed to the possible use of military support, and, above all, South African support for Rhodesia makes sanctions a farce.

The other *African states* have so far been unable to do much harm to South Africa because of their lack of requisite military and economic resources. They have also been weakened by differences in approach and by the greater priority given to national than to Pan-African concerns.

Generally it is remarkable how Adam, a German scholar who lived in South *Africa for* several years, married an Indian, and is now Chairman of the Political Science, Sociological and Anthropological Department at Simon Fraser University in Vancouver, *Canada, could* remain so dispassionate and aware of the shortcomings of both the oligarchic regime and of liberal rhetoric. Yet in some ways his preoccupation with Marxist fundamentalism precludes an equally penetrating assessment of the international *environment*.

Adam's own prediction is that internal change will be brought about by trends *within the existing system*. With the increasing movement of Afrikaners into the economic, as well as the political, elites, he foresees changes of alignment among the whites from an ethnic to a class basis. Simultaneously, the growing emphasis on manufacturing over *agriculture and mining* will mean a greater need for stable and skilled African labourers and for stronger *internal markets. Meanwhile the* establishment of separate states will permit the emergence of an African group with political skills able to negotiate better with the white elite.

The outcome of these integrated economic and political trends could *be greater* deracialization. It might then bring about the absorption into the privileged group of the Indians, *Coloureds* and the *growing African middle class*. Privileges might be extended *more widely to assure* their retention by the white minority.

Adam is realistic enough to indicate that industrialization by itself is unlikely to bring about major changes in the social and political systems. It has to be combined with greater demands at the political level. Whether the society will evolve along the lines he suggests will depend upon whether economic *growth* will *continue* and whether Africans will be able to obtain greater political power.

Other alternatives are also possible, of course, from greater entrenchment of racial separation (encouraged by the growth of the apartheid system in Rhodesia) to a racial war. The main determinants for change will have to come from within, but they might also be *affected* by external developments, such as the changes now taking place in Mozambique. In any event, it is valuable to have Adam's summary of the contemporary situation supplementing his more enduring theoretical analysis of the ideology of a pragmatic oligarchy.

Susan Gitelson is Lecturer in International Relations at the Hebrew University.

David Polonsky: X

MID-CENTURY by Charles Angoff. N.Y., A.S. Barnes. 349 pp. $7.95.

Sol Liptzin

THIS IS THE tenth novel of Charles Angoff's David Polonsky series. Angoff, who succeeded H. L. Mencken as Editor of "The *American Mercury*" magazine and now edits "The Literary Review," an international quarterly, has distinguished himself in several genres of prose and verse and as Professor of English at Fairleigh Dickinson University.

A quarter of a century ago, soon after the founding of Israel, Angoff set out to depict in fictional form the saga of the pioneering *generation of Eastern European* Jews on American soil, the acculturation of their children and grandchildren to an overidealized Anglo-Americanism, and the impact of the Jewish State in bringing about a rethinking of the meaningfulness of Jewish existence in America.

The ninth volume of the series was devoted to the reactions of *American Jews to the Yishuv's* struggle for independence and reached a climax with the proclamation of Israel's statehood on May 14, 1948, and the almost hysterical joy that gripped New York's Jews on that memorable day.

The present volume deals with the years immediately following, as they impinged upon the hero, David Polonsky, the heroine, Helen, and *their circle of Jewish intellectuals*. During these mid-century years, Israel was involved in the integration of hundreds of thousands of *olim*, streaming to its shores from European refugee camps, North African ghettoes, Yemen, Iraq and Iran. Because of the many difficult problems created by this large influx, emissaries sent to America concentrated on fund raising, little *effort was made to encourage* additional aliya from the U.S., and the Jewish and Zionist education of American youth was neglected. As a result, the wave of enthusiasm for Israel and for a homecoming to Jewishness, which had gripped even estranged Jewish intellectuals in 1948, receded in the early 1950s.

While David Polonsky could not be budged from his hard-won Zionist *faith, his intimates again* flirted with off-beat ideologies, including vegetarianism, aestheticism and political radicalism. Angoff portrays their ultimate disillusionment with non-Jewish panaceas, the moral and emotional decay of some who sought escape from their Jewish *roots through intermarriage* and ultra-assimilationism, and the slow return of others who strayed only *temporarily from* ancestral values. As these characters parade before our eyes, we are offered a rich panorama of Jewish life during the Truman-Eisenhower era.

The erotic theme, which Angoff muted in the early novels of the Polonsky series, he now stresses *more intensely, but* the *compassion* with which he surrounds his characters prevents him from dealing too harshly with their erotic escapades. These characters are *shown* as entering into temporary liaisons and adulterous relationships more easily as Jewish separatism diminishes and the closely knit Jewish family deteriorates under the influence of the increasing sex-*permissiveness of the general* environment.

In the course of the novel, Polonsky makes the *transition from his* earlier career in journalism to a new career in college teaching. To justify this change, he depicts the shabbiness that overtook the magazine he was long connected with. Angoff is obviously making use of his experiences as Editor of "The *American Mercury*," which decayed under a new ownership with its catchpenny notions to promote a dying circulation. In *the rise and* decline of the popular columnist and lecturer Lois Jackson and her transformation from a defender of Jewish aspirations to a propagandist for Arab causes, Dorothy Thompson served as Angoff's model. Other mid-century personalities are also *vividly delineated* under various pseudonyms.

In the academic milieu into which David makes *his entry*, he again comes in contact with subtle anti-Semitism and with colleagues who try to disguise their *Jewish* identity in order to advance in their profession. He finds that, whatever the yearning of these Jews to be completely accepted by non-Jews, there *still remain social* barriers that cannot be crossed, a social gap that cannot be bridged, an awareness of differences in thinking, feeling and evaluating which inhibits frank conversations and erodes intimate relationships.

Though contemporary American literature *may* boast of Jewish novelists with a wider appeal *and* greater critical acclaim than An*goff, there are none*, with the exception of Meyer Levin, whose narratives display so positive an attitude toward *Jewish aspirations* in Israel and such unswerving faith in the continuation of Jewish cultural creativity in America.

Earthworms under the sink

SELECTED POEMS OF TAKAGI KYOZO, introduced and translated by James Kirkup and Michio Nakano. Chesire, Carcanet Press. 51 pp. £1.75.

Hilda Basch

AS IT IS IMPOSSIBLE to divorce thought processes from the language by which they are transmitted, it is inevitable that a translation of a work from one language to another will result in substantial deviations from the original. This applies in particular to poetry, where each word is an essential element of the organic whole, and where the sound *of the word is as important as its* meaning; more so to Japanese poetry translated into English, since the two languages are totally unrelated in etymology. None the less, despite these limitations, a great part of the idea of a poem can be retained provided that the translator tries not to stray too far from the original style and compactness. It is analogous to transcribing a piece of *music skilfully from one* instrument to another; true, the effects on the listener of the two different media may be quite distinct, but the beauty and the harmony of the melody is retained, and is often just as pleasing to the ear.

In translating the poems of Takagi Kyozo — *written originally in* the Tsugahu dialect, a dialect of Tohoku — James Kirkup has tried to keep to the aphoristic style and spontaneity of the original. The poems are relatively short; the style simple and concise. Yet, in their simplicity they are charged with meaning, and underlying these poems among other things is the Eastern mode of thought and the most *essential aspect of Buddhist* philosophy, namely, the union of opposites within the cosmos.

The affinity of life and death, bloom and decay; the inter-relatedness of man and nature; the common root of mutually antagonistic elements such as fire and water... all these *factors* are *expressed* in a very simple, matter-of-fact tone, and are integrated accordingly by the poet's choice of imagery and vocabulary.

In a poem called "Stones," he writes:

"This wretched life: under the kitchen sink
We can see earth-worms crawling..."

Ordinarily, one does not associate earth-worms with a kitchen sink. Takagi intentionally links these two seemingly incongruous elements, forcing the reader to search for a possible *connection*.

Earth-worms are generally associated with death; they are the parasites whose lives are given sustenance by the dead. The kitchen sink is associated with our own mundane and routine existence. However, under the kitchen sink, beneath the *illusions of external* reality, lies the earth-worm, or death. This concept of death within life is emphasised still more by the word "wretched" in describing life.

Or, take the poem "Day of Metamorphosis." Beginning with:

"The sun glares.
The road is white.
The clouds are gradually coming to a boil..."

the poem terminates in another tone:

"In this scene turned inside out,
I shall walk like an evangelist
Listening to faint far off thunder."

The transience of forces, the general state *of flux* of the universe, is here given expression by seasonal change. The sunny, warm day is gradually "metamorphosed" into a thunderous, chilly day.

Other poems refer specifically to Takagi's native region in northern Japan, which in its bleakness and harshness *appears to be a* land of death very much reminiscent of T. S. Eliot's "Waste-land," about which the poet himself writes: "The poem inspired me so much that once again I felt the desire to write poetry welling up in me." In his poem "Village not Favoured by the Sun", he describes an *inferno* where,

"Fish-bones rotting in the earth,
do not grow into trees..."

It is a region of barrenness, of sterility, a waste-land inhabited by the living dead akin to Eliot's "hollow men."

"Only a lot of old folk with
hair like seaweed, stay on here..."

In "Poor Harvest":

"The mother is trying to make
a meal from bruised spuds, she
scratched up in the fields. But the
fire will not burn, it only
smoulders..."

Futile activity, ceaseless struggle, against an environment indifferent, austere, and unyielding. Hope only to despair.

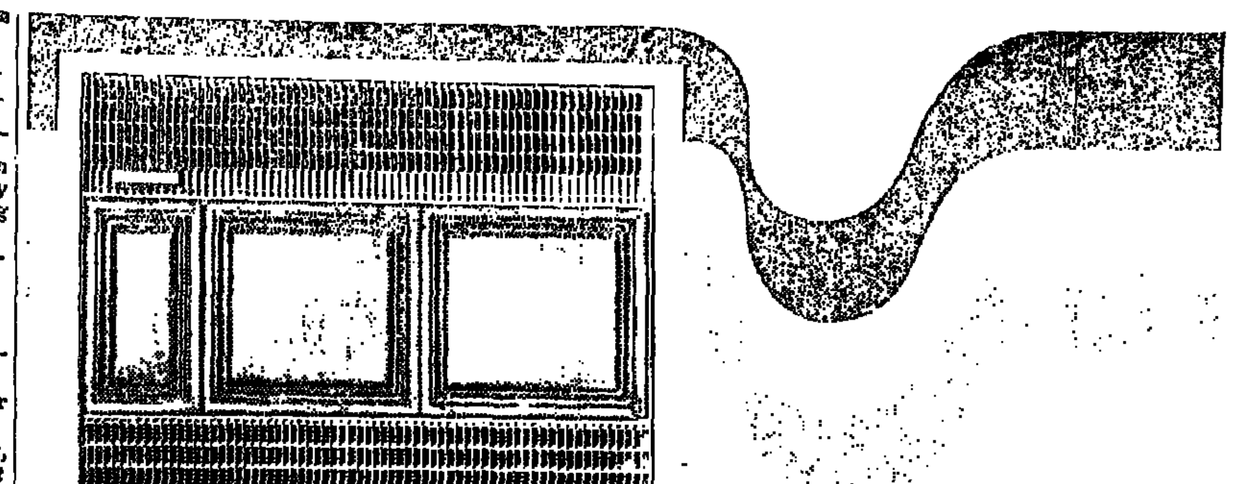
But what about the opposite — *industrialised, densely populated* regions? Takagi seems just as sceptical about these which engulf us still further in the depths of an abysmal labyrinth from which there is ultimately no exit. In this environment man becomes dehumanized, a minute, insignificant particle of the complex gigantic whole.

"'Full up. Take the next one.'
Buses. Commuter trains. Cheap
bars. Cinemas. Cabarets..."

In a push-button life the individual vanishes. The struggle for existence is just as intense. The void previously caused by physical con*ditions is now replaced by an ex*istential and spiritual void. Everything — one's actions, aims — becomes unclear, vague. What is can no longer be distinguished from what is not. Take excerpts from his poem, the title of which is itself paradoxical, "A Poem That Is Not A Poem By A Poet Who Is Not A Poet." Takagi writes:

"... in this city that is not a
city there is day that is not day
and night that is not night."
"People engage in trades that are
not trades." "Believers who are not
believers worship the god who is
no god"... "Men of culture who are
not men of culture talk of culture
that is not culture..."

Though the poems all have one thing in common — a pervading sense of hopelessness — they are varied in circumstance and situation. The style of the poems, though all similar in tone and conciseness, is diverse, ranging from very short one-sentence poems — some *even shorter than the traditional* Japanese "haiko" (14-word poem) — to others, somewhat longer than full-page poems. There is ample variety, and to the not overly analytic mind, to the reader who can respond spontaneously allowing the images to speak for themselves and form their own impressions rather than burdening them with predetermined interpretations and theories, *this excellent selection of poems* will be much appreciated.



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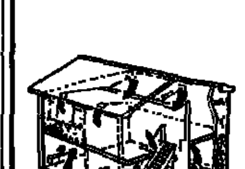

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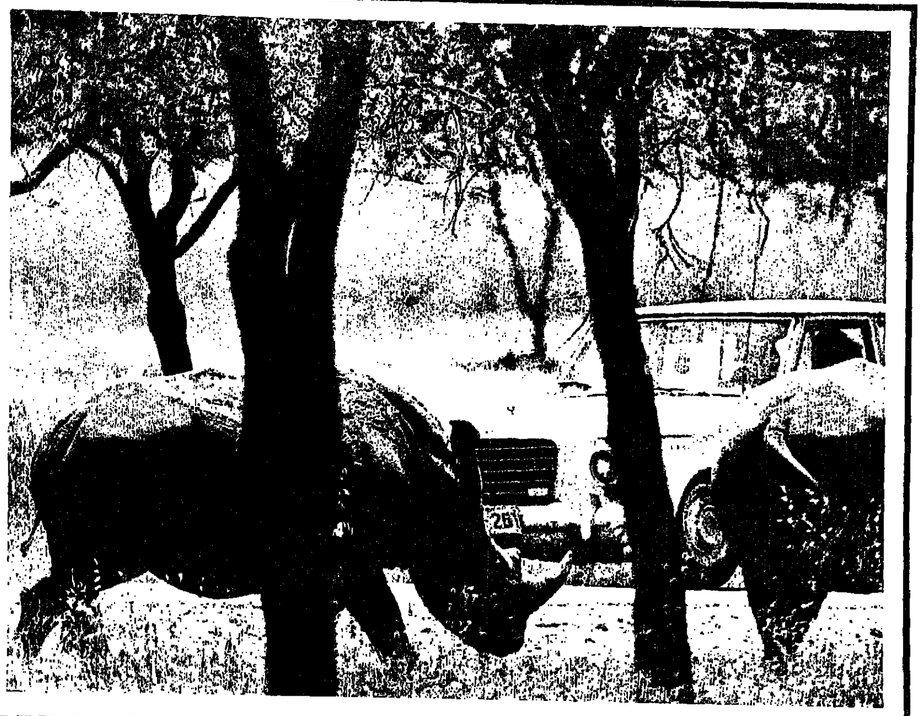
SAFARI à la Israel

SARAH HONIG / photographs by David Rubinger



EAST AFRICA exactly it isn't. But Ramat Gan's new Safari Park is the closest facsimile available in the Holy land, to say nothing of the fact that it can all be had *for the looking* in the highly accessible wilds of the Ramat Gan National Park. What's more, it sure beats the smelly, cramped Tel Aviv Zoo.

To speak of zoos is the easiest way to upset the director of the Ramat Gan complex, Mr. Zvi Kirmir. His Safari Park is "not a zoo, has nothing in common with it save for animals, and should not be compared with one in any way," he is very quick to stress. And the difference is not merely in the cages. There are plenty of modern zoos around the globe which do not keep the animals behind bars and which create the illusion of natural surroundings.

"Here the whole experience is different," Mr. Kirmir explains. "The animals are not on display for people to walk around and gaze at. Here a genuine effort was made to recreate a bit of nature and not a picture-postcard imitation. As in a real game reserve, you must travel around and look for the animals. Not each and every one of our 250 park-mates will oblige every time a car passes. It may take several trips around before you can see all the animals."

Lest we get ahead of ourselves, it should first be made clear that the major difference between a zoo and a safari park is that in the former, the animals are kept captive in small cages or enclosures, whereas in the latter they wander around freely over the park area. They lead a natural existence, save that they don't have to fend for themselves and engage in the daily struggles which only the fittest survive. And, they get the additional treat of being entertained by the frequent appearance of wide-eyed members of the species *homo sapiens*, who are confined to the interiors of moving vehicles. Some of the animals get a real kick out of those curious creatures peeping from glass windows. Others, like some sophisticated and blasé lions, — of which there are 20 — couldn't care less. They won't give those eager little man cubs the satisfaction of seeing the king of beasts even flicker an eyelid in their direction, although they do yawn prodigiously between naps.

This indeed, as Mr. Kirmir would be the first to admit, is the source of many a disappointment for many a visitor. For some odd reason, the kids who take mommy and daddy out to the Safari—as the Ramat Gan reserve is coming to be called — insist on seeing the lions first, although, being carnivores, they are located in a separate fenced-in area at the end of the seven-kilometre winding trail. So they impatiently urge dad to hurry it up as they pass the rhinos and antelopes and giraffes and ostriches and all the other big and small, beautifully delicate or husky vegetarians, because it is the ferocious lions they want to see.

RAMAT GAN provides the new brand of pseudo-safari that has become the vogue all over the United States and Europe in imitation of the classic African hunting expedition. But there are pseudo-safaris and pseudo-safaris, and in this respect the Ramat Gan Park deserves high marks.

Shrewd designers in Europe and America have outlined safari parks geared more to the needs of the visitor than to those of the animals inhabiting them. Thus the trails in those parks are longer and more circuitous, and the land in between is too narrow to afford the animals much comfort or opportunity to avoid the vehicles and get some privacy. The concept behind the Ramat Gan Safari was different.

"We planned more for the animals than for the visitors," says Mr. Kirmir. "This is not so much a visual spectacle as an island of nature in a crowded metropolitan area. We could have given the visitors an easier time of it, but our aim was educational."

He admits, nevertheless, that the Ramat Gan Municipality which, with several private benefactors, footed the bill for the enterprise, expects it to be profit-making.

"The idea was not to provide the public with a circus or another zoo, but to recreate, as far as we could within our limited land reserves, a bit of the African savannah, and everything here is indeed authentic. Except for a few donkeys for the kids to play with, all the animals are in fact from East Africa and were caught for us by the Kenyan hunter, Carr Hartley.

So many Israeli children no longer even know what a horse looks like, let alone other animals. We can either give up and reconcile ourselves to technological progress or we can try to re-create little islands of nature amid the asphalt. That's what this park is all about — and it will be here long after we are gone."

THAT MAY BE, but to make sure that the prediction is fulfilled, one foolhardy and sometimes dangerous predatory animal — better known as the common Israeli *schwitzer* or local show-off — must be curbed. Mr. Kirmir may be proud of his Safari Park, and he may have made other park directors envious, but certainly not of his public.

To be sure, some varieties of the common Israeli are rather tame and well-behaved. They obey the signs and let the animals have the right of way, and if a bored ostrich decides to meditate in mid-road, they will wait patiently till it changes its mind and decides to go elsewhere. They will then drive on at the slow maximum speed of 15 km. an hour. They will stay inside their car at all times and should it stall, they will wait till one of the several patrol jeeps comes around to render assistance. Should he meet up with more serious trouble, such as a belligerent-looking rhino, the driver need only honk his horn for help; but he refrains from using his horn at all other times, so as not to frighten the animals. Most important of all, when entering the lion reserve (through electronically operated gates), he obediently winds up his car windows and keeps them closed all through the ride around the area.

But the type of common Israeli who gives Mr. Kirmir frequent headaches is the sort who is not to be put off by a mere lion especially when it is so obvious that the lazy beast is just idly loafing under that tree. Any household tabby cat looks perkier and it would not do for the neighbourhood show-off, on an outing with his girl or a few buddies, to be daunted by official warnings and stay in his car. Who are they trying to kid? So he opens the car door to stretch his legs in lion-land. Some of the armed park guards have already had to rush and get such know-it-alls back into the safety of their cars, before the king of beasts gets curious and lifts his paw to give that two legged creature a probing slash.

There are other dangers to which the *schwitzer* exposes himself unnecessarily — like patting zebras. Zebras, Mr. Kirmir emphasizes, are not donkeys. Not everyone may know it, but a zebra has a very bad bite. Unlike lions, these striped distant cousins of the donkey are not indifferent to the cars, and may walk up to them. It is then that the common Israeli pushes his hand out to caress those stripes, so as to be able to boast later that he has touched them. One can be successful twenty times,

(continued on page 16)

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SAFARI

(continued from page 14)

Mr. Kirmir states, but on the twenty-first occasion the zebra may not take the friendly overture very kindly. "This can mean the loss of a few fingers."

The usual pranks, however, don't always involve direct confrontation with the animals. The common Israeli teases them or tries to introduce them to the good life, by, for example, treating them to cornets of ice cream. "But rhinos don't eat ice cream," Mr. Kirmir stresses. And for that matter, neither do the other animals. So the cool treat melts, and the staff just have the tedious task of cleaning up.

At present, there are two visitors competing for the Safari Nuisance Champ title. One was caught by a guard speeding through the park at 120 km. an hour. He could have collided with an animal and overturned. The other saw an ostrich sitting on her eggs, which were about to hatch any day. He frightened her away and snatched one of the eggs. Fortunately, a guard spotted him.

"The fact that the ostrich chick was lost and that this means a loss of IL6,000 to us is negligible compared to the danger the man was placing himself in. The ostrich could have charged at him and might easily have killed him. She's a very dangerous bird."

MR. KIRMIR'S first tip for prospective visitors is to obey the rules. The second is that they must seek out the animals and that they cannot expect to see all of them first time around. And third — if at all possible — schedule the visit for a weekday. Practically half the country is out there on Saturdays and holidays. The park is open from 9 a.m. to 5 p.m. during May, but for the best sights the morning hours are recommended, especially on hot days. And then you'll see 1,000 dunams full of zebras and antelopes grazing peacefully side by side, elephants who stride calmly by and giraffes who reach up for the tree-tops for an occasional snack. Puzzled rhinos walk up to the car to match its size with their bulk, and then the sudden calm is broken when a group of impalas gracefully streak by, almost gliding through the air. One can never see such a sight in a zoo, and neither can one see there the fantastically fleet yet strangely clumsy gallop of the ostrich. And speaking of birds, there are flamingos and peacocks and all sorts of exotica whose names I have not mastered, plus many visitors who sneak in without paying any entrance fee — the neighbourhood sparrows.

Speaking of entrance fees — they are IL5.50 for each adult in a private car and IL4.00 for children over five. The pre-kindergarten set got a free ride. Those who do not bring their own cars can also enjoy the Safari in one of the Park's buses, where the ride is IL6 for an adult. The buses as well as the patrol jeeps are painted in an excellent imitation of zebra stripes, and when a zebra occasionally strolls in front of one of these vehicles, the designs on the back of the two blend beautifully. Picnic facilities and a restaurant are also available on the grounds.

The Safari Park took six years to put together at a cost of IL6m. Mr. Kirmir says that if the present phenomenal attendance levels are maintained, "we would soon be millionaires, but I don't believe that we shall get such great numbers once the initial curiosity wears off."

Maintaining such a park costs IL1.4m. a year and if the budget allows, there will be many more new animals in the Safari Park soon.

Fathers are irreplaceable

The Yom Kippur war has highlighted the problem of children who have to be brought up without fathers. YAACOV ARDON describes how the introduction into Israel of the American Big Brother Leagues is helping to ease the difficulties of fatherless boys.

FAR TOO MANY fathers die young in Israel. In a country in which defence and survival depend mainly on an army of reservists in their 20s and 30s, the death in battle of a soldier is too often also the death of a father of young children. In addition, even in peacetime, disease, like heart attacks and cancers, and accidents, in driving and at work, snuff out the lives of a large number of family men.

The widows may, if they are fortunate, remarry and find fulfilment with a new partner. But for the children, the wound is lasting. Psychologists are agreed that the hurt the death of the father inflicts on a growing boy is even deeper and more severe than on a girl. The boy suffers a deprivation that leaves a mark on his personality for the rest of his life. No father to look over his shoulder when he does his lessons, to share with him the excitement of a football match, to look up to and to be proud of, to ease his emotional growing-pains and his entry into the community of men.

The psychologists differ on details. But they agree on the profound and irreplaceable influence of the father on the psychic development of the growing child. Dr. Shmuel Nagler, a Haifa University child psychologist and a sensitive adviser on education, quotes a book published in Britain in 1953 entitled "Fathers Are Parents Too" (J.S. English and Constance J. Foster), which dwells on the role of the father in the world of the growing child, especially the boy. The father is a social and socializing agent, the prototype of society on which the growing boy, especially the teenager, moulds his own personality, says Dr. Nagler. At an unconscious level, the father becomes the model for his psychosexual identification. The father, if he plays his role effectively, even though unaware of it, prepares the son for his own future tasks as a husband and father, as a breadwinner and a member of society.

BETWEEN THE AGES of three and five, the little boy passes through a period of emotional conflict, or at least confusion, in his relations with his parents. The difference between the parental roles dawns on him. A positive solution comes about when the boy identifies himself with his father, and in this process a well-adjusted father is a great help to his son.

The untimely death of the father disrupts this evolution. The boy may interpret the traumatic experience as having been abandoned. He feels the father has left for good because he did not love him, and his departure is a punishment for various impulses which make the boy feel guilty.

"Such a boy suffers from a kind of psychic malnutrition, an emotional vitamin is lacking," says Dr. Nagler. Even if he experiences "good mothering," the role of the mother is no substitute for the male image of the father, however much the mother (who has her own grief, privations and external problems to contend with) tries to replace him.

THESE CONSEQUENCES of a premature death of the father have always been known, but the first systematic communal attempt to deal with them was made in the United States a little more than 60 years ago by the creation there of the Big Brother Leagues. These enlisted emotionally stable and integrated men to act as "big brothers" to fatherless boys, as father substitutes who would help the child, by acting as a model, to continue the emotional and intellectual self-moulding process which the disappearance of the natural father had interrupted.

The American experience was brought to Israel by the Associated Jewish Charities and Welfare Board of Baltimore. Looking for a means of commemorating the long years of public service of its director, Harry Greenstein, the board proposed a Big Brother League project to our Social Welfare Ministry. Haifa was chosen for a pilot project, and the head of the Baltimore Jewish league, Conrad Nathan, came here in December, 1972 to set up and guide the new venture.

The idea spread to other cities and last Sunday members of the various leagues in Israel gathered at Haifa University to take stock of the postwar situation and to consider what can be done to broaden and strengthen the scheme.

"In the U.S.," Mr. Nathan told them, "there are over one hundred thousand little brothers who grow up to be better men for having big brothers to take an interest in them... The idea works in the U.S. and should do well in Israel too, though finding the right men here is difficult. But brother gives him someone to identify himself with."

Dr. Nagler warns that the role of a big brother is not an easy one. "He must be able to withstand the accumulated aggression of the boy and the initial expressions of aggression which he is likely to encounter." But, he says, the rewards are worth the effort.

At last Sunday's gathering on Mt. Carmel, a brisk, successful and intelligent businessman who had been enlisted into the Big Brotherhood through his Rotary Club related his experience with the boy nearly 13 years old with whom the league in Haifa had matched him. His mother had applied to the league for a partner for her son, who was in bad shape emotionally, and in the care of a psychiatrist.

"WHEN I VOLUNTEERED, I did not really know what my part was to be. Now that I know, I can say this: Being a big brother is a serious undertaking, not at all simple, but one to prove yourself, and worth while. When I turned up for the first time, all the boys in the neighbourhood gathered around my car and the question came up at once of how he should introduce or refer to me. The boy and I agreed he should speak of me as of what in fact I was meant to be, a big brother, a friend, not a father substitute and not a relative."

The businessman has two sons, one a university student, the other a 16-year-old. The American league's experience and the experts' view is that a man should not become a big brother to a boy if he himself has a son of the little brother's age or near it. This is to avoid the complication of jealousy. The Haifa businessman also suggested that in the interests of domestic peace, a man should have his wife's consent to his undertaking a big brother role.

"I wouldn't say it was easy. Often I was pressed for time. I made it clear that I wasn't going to help the boy with his homework; that I left to his mother. First we went to some museums. Later I talked to him about my business. Our meetings were regular and after a year or so I had the satisfaction of learning from the boy's doctor that he no longer needed psychiatric treatment. The relationship has lasted 18 months and is still continuing. He doesn't regard me as in place of a father: we're simply friends."

HAIFA's Social Council chairman, Helen Golan, and Big Brother League director, Benjamin Jonas, backed by a lifelong experience with problem children, report inspiring results.

"We were warned that this service wouldn't work here, that Israeli men aren't used to volunteering... We are making slow and steady progress. We have found big brothers in Haifa for 20 boys and we're carrying on. The Defence Ministry, the Social Insurance Institute, the Municipality and also schools have become interested."

Mr. Jonas says that in one-third of the cases the fathers are alive, but for various reasons fail to function as such, and that often mothers have enough insight to grasp that their boy needs a grown man in order to grow into one himself.

"Our problem is to find more men willing and qualified for the task, especially now, for our war orphans," he says.

It is the experience of the big brothers on active service that spreads the work of the league and inspires other men to join it. The relationship between a big and small brother brings with it a two-way gain in emotional satisfaction and personality growth. Aristotle wrote: "Those who educate children well are more to be honoured than those who produce them."

Israel is not the land of miracles?"

A BIG BROTHER is no father to and does not answer all the emotional needs of a boy for a model, "but he is a good substitute," says Dr. Nagler. "Above all growing boys need a man who listens to them. And in our culture, alas, we have unlearnt how to listen. Even many parents have no will and no time any more to listen to their children. The boy needs a grown man to learn how to express his wishes, his dreams, his plans. He needs a friend and mentor with whom he can talk about his successes and failures. The boy in his early teens is often in a situation of acute conflict: he wants guidance and at the same time rejects it. At the junior high school age, a boy needs it more than ever. Without a father he feels he is in a deprived situation, yet the scholastic demands on him grow. His faith in society is in danger of collapse, he hides his pain and sensitivity. The big

Mrs. Winternitz v. Columbo

Ephraim Kishon

THE SITUATION is as follows: this good-looking architect has done in old Mac O'Muck at dawn, seeing that the contractor took a dim view of the skyscraper he's building, but Columbo is already hot on his tracks because one look at the script has told him the villain is crazy about classical music. Our TV set is positively trembling with inner tension, and we ourselves are biting our nails to the quick. Number-one suspect is the corpse's blonde wife, but we at home know better, since we happen to have been in at the killing. It's precious little use, though, because Columbo keeps pretending...

Rrrring!

The phone goes somewhere beyond hand's reach. Who the hell rings up at the height of Columbo? We rise, turn over two chairs in the dark, and cock one ear to the receiver while our eyes stay riveted on the screen.

"Yes!"

"Hello" — the sorrowful voice of an old lady pipes up at the other end — "I'm not disturbing you, am I?"

"Yes!"

"I'm Gad's mother."

"Yes!"

"Gad Winternitz of Nahariya."

The good-looking architect is poking fun at Columbo, as well he may, since the director has given him a cast-iron alibi. Now he's even trying it on with the blonde. The question which people all over town are asking themselves is: where has the architect hidden the body?

"Yes!" I shrill into the phone, "Where?"

"I've a great favour to ask of you, please. My late husband used to say — when we still lived in Bat Yam on 6 Titus Street, that is — he said that if I should ever need the advice of some creative person, I should turn to you and to no one else because you're the cartoonist and Gad's friend, too."

WHO IS GAD? And where's he put the body, dammit?

"People told me you're stuck-up and not very nice altogether" — thus Mrs. Winternitz — "but I said no, he does try to help if he can, and it's just that he's always so busy drawing those pictures, that's what I said, hello."

"Hello," say I, "Who's that?"

"Gad Winternitz's mum, hello. I honestly didn't want to trouble you, please, but my brother-in-law told me today we ought to put on pressure, otherwise you know what happens in this country, what with the Government and all. I mean, if my husband were still alive I never of course, but like this all alone mortgage and you can red-tzu-de-want. So could you please tell me if now or I'd better wait?"

I can't swear that's exactly what she said, but that's what a man hears when he's bang in the middle of a frantic house-search at the good-looking architect's who's done in old Mac O'Muck.

"Yes!" we groan into the mouth-piece, "Hello!"

"I'm asking if you think I should sign all the same?"

"There's more to it than that."

"Than what?"

"That blonde."

"Bito" — the intrepid old lady — "This is Mrs. Winternitz, Gad's mum, hello."

The killer realizes that the movie is nearing its end, but he won't give in yet. As long as they haven't found the body, Columbo can't prove a thing against him! Me, I've a hunch the architect has stuck old Mac O'Muck in among the scaffolding of the skyscraper and poured cement over him...

"Hello?" — Mrs. Winternitz with a touch of panic in her voice — "What cement, please? Hello?"

"Who did you say you wanted to talk to?"

"To the cartoonist man from the newspaper. Isn't that you?"

"Yes, I'm you."

"Then can you please tell me if you think I ought to sign or not?"

"Who's handling this thing?"

"Justin."

JUST IN TIME, too, because it's all getting too much for me. I'm sure one grave error was made at the start — the original sin, sort of. When Mrs. Winternitz asked me on her first appearance whether I was ready to help a fellow human being I should have answered: Never, under any condition, madam! Now here I am with my Jewish heart, and there Columbo has just given orders to knock down all that cement and dig out the body. And Justin stands right there and laughs in his face. Not Justin, the architect.

"Give me a call after the holidays, huh?" I mumble at the phone. "Always glad..."

"No, please, hello! I told you he's flying abroad tomorrow!"

"Who?"

"Justin."

A stupendous drama is unfolding before our eyes, a foul murder of the first degree, and me, I'm expected to bother my head with Justin. I can't stand the fellow. He's a crook. Columbo is racing the architect's car, consuming quantities of petrol but what the hell. Then the Chinese flunky shows up and I've just *got* to put the babbling receiver down on the desk. There are limits to what a man can bear. Let the architect and Mrs. Winternitz fly where they want. Not the architect, Justin time. Mac O'Muck's body is hidden in the car's boot, and I'm willing to bet anything in the world...

"Hello! Hello! Hello!"

A voice crying from my desk. I pick it up:

"Who's that?"

"Gad's mum. Hello. Am I disturbing you?"

I believe the Eskimos put old women out on the ice and the seals come and eat them up. They know what they're doing with their whatsit, folklore or what. My personality has reached a state of total split, torn as I am between Columbo, Justin, and the Eskimos. At the very last moment they switch on these huge floodlights and the murderer walks right into the trap. They've nabbed you, chum! You had it all figured out very nicely, but you didn't reckon with Gad. Not Gad; Columbo. They say he has one glass eye, but that's just what makes him so human, a terrific actor, whatsisname?

"Justin," whispers the Winternitz in the willows, "Then you think he could go abroad?"

"By all means."

"Thank you. You've been a real help. I'm sorry to have disturbed you so late at night."

"Sure."

"Regards from Gad."

"Don't mention it."

"Goodnight, Mr. Kidosh."

"Goodnight, Mrs. Columbish."

Translated by Miriam Arad
By arrangement with "Ma'ariv"

IT OCCURS TO ME

Hadassah Bat Haim

Parading memories

CONSIDERING that we are, as a family, pacifist in belief and non-aggressive in principle, it is odd that one or the other of us always seems to be involved in some aspect of military life. The children, directly we take our eyes off them for a moment, grow up and replace us as our country's defenders. Sometimes they do it so quickly and unobtrusively that their elders haven't even time to get out of the way, and two generations find themselves kitted out in the same uniform. It comes as a shock to not a few fathers to find themselves outranked by their sons and not infrequently by their daughters.

Naturally, the worst *sharav* of the year is blowing its hottest on the day we go down to a shadeless football field to celebrate the graduation of our niece Alisa from her basic training. My own memories of square-bashing are vivid enough to ensure that I automatically stand to attention when addressed in a tone of command, so I am well able to evaluate manoeuvres.

The regimental band, playing directly in front of me, takes me back, as I tell my daughter, to my own passingout parade. She, struggling to be sympathetic and erudite, supposes they didn't use guns in those days. Obviously she has visions of her mother pouring boiling oil from the top of some battlement.

The conductor of the band, despite the heat, is upholding the honour of the regiment in an immaculately starched uniform and white gloves. His resemblance to my old bandmaster is quite startling, but taking a closer look I see there are some differences. Our band leader was an old man, at least 30, whilst this one is a mere stripling, not a day over 28. The rest of the players are even younger and look as if they have been borrowed from a school orchestra and there are several mini-skirted musicians, a sight which would have given our regimental sergeant-major fits.

THE THOUSAND or so youngsters marching here and there, slapping their rifles and snapping their eyes right, all have a minimum of two supporters shrieking greetings and pointing out their loved ones to the neighbours. Some are in family groups as big as tribes. In some cases, a whole kibbutz or moshav has turned up to cheer their own lads and lasses and great roars go up from various sections of the crowd as some boy or girl, head up and shoulders back, approaches their area.

"Look! Look." There's Shulamit. With the black cap. (They all have black caps). No! The plump one (They are all plump). "There's Udi! Udi!! Udi!!! Your grandfather's here."

We hold ourselves rather aloof from all this Mediterranean exuberance until we spot Alisa (a plump girl in a black cap), when we jump up and down and yell and wave our hats and point out to everyone around how resolutely she paces and how smartly she swings her arms.

EVEN THE Coldstream Guards sometimes faint on parade in a climate where wheeling left and right, being inspected by a colonel, and marching time are not hardships; so it is not surprising that a number of soldiers wilt and have to be dragged off and revived on the sidelines. As far as we can see only the men are affected; the girls, having had pre-training standing in queues for their mothers at the supermarket, have more stamina.

Everybody salutes everybody else. All the old sweats feel nostalgic and talk in a dozen languages of "their" armies. The troops make intricate patterns on the parade ground. Nobody turns right instead of left, nobody drops a weapon, nobody gets out of step. At the end, feeling very overcooked, we all applaud wildly because they are all our sons and daughters. The officers and N.C.O.s are thankful that everything has gone off without a hitch. The kids are thankful that they won't have any more 2 a.m. inspections in full kit with packs, and can go on to the next phase. Only the parents are not thankful.

TORA AND FLORA

L. I. Rabinowitz

Linen

Haftara Ezekiel 44.5.31.

THE HAFTARA of this Sabbath is taken from the last nine chapters of the prophet Ezekiel, which constitute a detailed description of the Temple of the future and the services which will take place in it. It is a vision which he saw with his prophetic eye while in exile in Babylon, 14 years after the destruction of the Temple; and, as often happens with visions, the details differ in so many respects from reality (the reality being the details given in the Pentateuch) that the rabbis seriously considered excluding the whole book of Ezekiel from the canon of the Bible.

In one detail, however, there is complete identity between the two, though the identity is factual, not verbal. In Leviticus, 6.3, it is enjoined that the priests officiating in the Sanctuary were to wear only garments of linen. The Haftara repeats this injunction with even greater emphasis, since it adds, "no wool shall come upon them, while they minister in the gates of the inner court, and within" (44, 17). And if in the former passage the word for linen is bad, whereas the prophet uses the word *pishtim*, the rabbis are undoubtedly right in regarding the two as identical, "and it is called bad because it grows in single pods" (Jerusalem Talmud, Kila'im 9, 31, 4), the word bad meaning "single." One has to ask whether the injunction that the priest had to minister in linen garments only was because it symbolized simplicity, as befits the service of God, or whether it was because it was regarded as a choice material. The evidence is conflicting. In the Jerusalem Talmud (Sanh. 2, 20, 3) it is related that R. Judah, the Nasi, was reproved for going out to meet the distinguished R. Johanan dressed in a linen garment, when he should have worn woollen garments on the principle that "Thine eyes shall see the king in his beauty" (Is. 33, 17). On the other hand, the Babylonian Talmud states that "He who wishes to adorn his wife should clothe her in linen" (Ket. 29b).

One might suggest that wool was regarded as more elegant in Israel and linen in Babylon, but it is not as simple as that. In Israel itself there was a place called Arbel, near Tiberias, where they produced a coarse and cheap linen, whereas in Beit She'an they manufactured a linen which was "as smooth as onycha, and as beautiful as pearls" (Gen. Rabba, 20, 29).

In point of fact it was all a question of quality, and on the Day of Atonement the High Priest used to wear garments of the finest linen which came from Pelusium in Egypt. If that was not available, the next best was Indian linen (Mishna, Yoma, 3, 7).

هكذا من الأصل

Beauty and the beast

New works by Uri Lifshitz

Gil Goldfine

REJECTING or accepting art also demands investigation of artistic purpose as well as visual-emotional response. For the most part, agents, critics, art historians and artists themselves have helped explain, and sometimes justify, the *sine qua non* of creation. Having these explanations helps us comprehend the art of our times. But outlining the aims, objectives and methodology of an artist only creates greater conflicts if appreciation of the object does not get equal time.

This sort of conflict, or intellectual exercise, takes place when viewing the recent paintings, drawings and etchings by Uri Lifshitz now at the Helena Rubinstein Pavilion of the Tel Aviv Museum.

Anti-beauty

Beauty and art are synonomous concepts, and in a semantic sense are used interchangeably. In tackling traditional problems of colour, light, space and form, artists have generally maintained a relative level of respect for what can be labelled a classical heritage of beauty. There are those, however, who divorce themselves from this heritage and quite frankly negate it. Uri Lifshitz is among them.

Painting, for Lifshitz, has to do with describing man's social condition; an historical recognition of beauty or its creation is of minimal importance. His black and white canvases portray our way of life not as a bowl of cherries, but as an ugly brutish existence in which man goes from one unclear experience to the next.

The sport series, the lion's share of this show, portrays football players, boxers and wrestlers as grotesque beings of brute force. The gestural agility of athletics is replaced by blunt falls and groaning hulks of muscular forms. Not only is the content a symbol of conflict and destruction: the style and technique are also violent, but careless and extremely temporal. Admittedly, his canvases are unfinished pictures in a state of flux. Plainly, Lifshitz's paintings are physically and topically ugly, even anti-beautiful; but so is contemporary history.

In a way, his paintings are not really paintings but drawings in oil. Occasional dabs of colour are additives with little structural or compositional necessity. Looking at Lifshitz's canvases is like being a child who scans the daily press, absorbing the pictures without having to read the text. It is unnecessary to dwell on the photographic influence in his work; nor is it necessary to make excuses. Since the invention of the silver halide process artists such as Degas, Eakins, the Dadaists and Pop painters have turned to photography and printed matter as an indispensable partner and creative bedfellow.

Not painterly

The difference is that Lifshitz has neglected the important concepts of interpretive colour, space and form; relieving himself of decision making processes essential to the plastic arts and especially to easel painting. It seems to me that the recent trends of new figurative

Above: "Moses" and at left, "Billiards," paintings by Uri Lifshitz (Helena Rubinstein Pavilion, Tel Aviv).

significance of his work is weighted toward the literal-graphic aspects of art and not the painterly. His messages, although coded, are statements of fact, not poetic translations.

Bacon's influence

Lifshitz follows in the tradition of Goya, Hogarth, Grosz, Golub and Bacon. Concerned with parallel pursuits, Lifshitz's gestural figures are composed differently from Golub's singular decaying human monster forms and are much closer in style and execution to Francis Bacon; I would even venture to say too close. Light linear flashes on dark fields, appendages that blur out into non-existence, forms that disintegrate into the background and perspective linear drawing emulating an interior space are utilized by Lifshitz but they were promulgated — and mastered — by Bacon. (In recent trends of new figurative painting no one has matched the insight and inventiveness of this British painter).

Lifshitz comes close to the great Englishman in two canvases entitled "Billiards," but here too, as in the sport series, the immediacy of the message and lack of real colour projects a pictorial statement and not a painting.

Contemporary reality

What saves this show from being a hard knock on the head is Lifshitz's drawing ability. His observational prowess, when transformed into linear description, is quite beautiful, sometimes sentimental, but always to the point. This is of course evident in his pen and ink drawings and sepia etchings (especially a recent Don Quixote series) but also appears in some paintings and mixed media triptychs.

For those who think that art is merely painting a vase of flowers, visiting this show should be an educational experience. To quote what Leon Golub believes "... that the significant purpose of painting is the rendering of a contemporary world picture, that man — and his human condition — is the contemporary reality." Lifshitz, like Golub, has consciously discarded any theory that might hint of any purpose in art but the truth of man. For an artist, however, opposing the sacred is only half the trip. (Helena Rubinstein Pavilion, 6 Tarsat).

GALLERY GUIDE

Jerusalem

Meir Ronnen

EXCAVATIONS AT ATHENOU — Fantastic variety of finds from one site by first Hebrew University expedition held outside Israel, loaned by Cyprus and magnificently displayed. Pottery and script point up Cyprus' role as link between ancient Canaan and Minoan and didactic delight (Israel Museum).

LILIEN — Exhibition of prints and drawings to commemorate the centenary of the birth of Austrian illustrator and printmaker who was one of the first teachers at the Bezalel School of Art. Library Hall, Israel Museum.

SCANDINAVIAN DESIGN — Large didactic exhibit covering nearly 50 years. Billing new Falovsky Design Pavilion (Israel Museum).

BEYOND DRAWING — 13 Israeli artists investigate, clarify and define changes which have taken place in drawing as a concept and means of expression. The result is the rise of an Israeli "school." (Cohen Hall, Israel Museum).

"SCULPTURE FIELD" — A wishful Negev environmental project by sculptor Ezra Orion (Israel Museum).

AMERICAN BOOK DESIGN — for young and old, the annual showing of the American Institute of Graphic Arts prize-winning book exhibit (Israel Museum Library). Till June 6.

RICHARD SMITH — British Council show of multiples and prints by leading English designer, recently seen in Tel Aviv and Haifa. Like the Israelis currently participating in the "Beyond Drawing" show at the Israel Museum, Smith's prints (by using overlaid sheets of paper) explore ways of leaving the surface to escape into the third dimension. His multiples, both sculptures and friezes, try to show what happens to a flat drawing or grid when it moves across a rolling (three-dimensional) surface. The often pleasant colours are, however, almost incidental. An interesting show, but poor hanging has induced a lackluster atmosphere (Artists House). Till May 25.

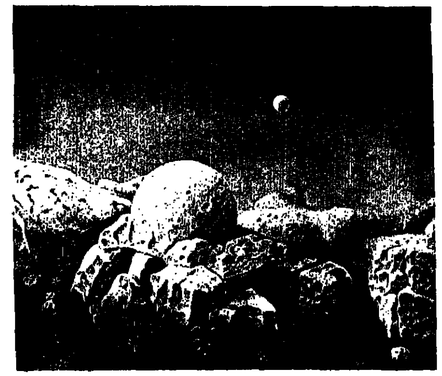
SHLOMIT HABER-SCHAIM — Formalised architectural forms and interiors treated as broad flat areas, undistinguished in contrast of shape or colour and poorly painted in texture. In stark contrast are two fine abstract aquarelles, well designed and printed, clearly her metier (Artists House) Till May 25.

WATERCOLOURS — by three of the Wishuv's leading exponents of the medium between the twenties and the thirties: Zaritsky, Levanon and Stematsky. This show, however, does not offer anyhow near the best of Zaritsky and his one-time pupil Stematsky, although two of Zaritsky's "through-the-window" landscapes and a sketch of a wood are fairly good works from his best period; the late twenties. All of his watercolours were then cleverly painted on a unifying background of brown paper, the tone of which ties in all the washes of various colours, though his palette was anyway most cathetic at this stage. The Levanons are instinctive formalisations of landscape typical of this late artist's oeuvre (Engel Gallery) Till May 18.

GEMEK ZURICH — mammoth show of over 100 works by a chapter of the "Swiss Society of Women Painters, Sculptresses and Handicraft Artists." The sculpture takes pride of place. Of general interest will be the beautifully crafted dolls by the famous Sasha Morgenthaler, modelled from real children. A pupil of Klee, she is celebrating her 90th birthday with his exhibit. (IOCV, 13 Emek Refaim) Till May 13.

YOCHEVED WEINFELD — One of Jerusalem's most innovative and tireless young artists and teachers, who works from intellect and art history shows assemblage and conceptual works. (Dubel Gallery, Rim Karam. Tel. 417785). Sat.-Thurs. 10-1, 4-6 p.m. Closed Fridays. Till May 18.

TIRI YARDEN — Watercolours and drawings (Shats Gallery, Rehov Schatz) from Sat. ove till May 25.



Aric Bittner: Landscape (Gallery Israela, Tel Aviv).

Tel Aviv

By Gil Goldfine

THE TEL AVIV MUSEUM — NEW BUILDING (27 King Saul Blvd.) — Permanent exhibition of Impressionist, Post Impressionist and Israeli painting and sculpture, the largest and most comprehensive Israeli collection of the century. Hours: Daily, 10.00 a.m.-5.00 p.m.; Friday 10.00 a.m.-2.00 p.m.; Saturday 6.00 p.m.-10.00 p.m. Tel. 267561.

MOSHE CASTEL — Retrospective exhibition by veteran Israeli painter. Paintings from 1928 to 1973. (Tel Aviv Museum, New Building, King Saul Blvd.)

ERIC BRUUN — Posters (Tel Aviv Museum, New Building).

LOVIS CORINTH — 120 drawings, etchings and lithographs by influential German artist of the 19th-20th century. (New Building, Tel Aviv Museum).

URI LIFSHITZ — Paintings, drawings, etchings. (Helena Rubinstein Pavilion, 6 Tarsat).

ARIEH BITTNER — packs the canvas with realistically painted symbols of castration, expulsion and rejection. Allegorical rather than surrealistic, the scenes are quasi-religious and biblical in nature in which man's physical and spiritual existence is tortured or questioned. This is Bittner's first one-man show, representing eight years of work. There is evidence of good technical advancement from early, tightly painted, poorly drawn pictures to a more fluid, self-assured style. Inanimate objects and surfaces are painted fairly well in contrast to dull, "lifeless" representations of the human figure. Of special note is No. 11 in which Bittner has not only rendered good textures but has successfully painted light to dramatise and emphasise his ordered composition. (Gallery Israela, 21 Israela.) Till May 18.

ZVI SCHOR — Almost 60 oil paintings recount this veteran Israeli artist's rich career in a retrospective marking his 75th birthday. The earliest canvas is dated Paris, 1928, and except for the grayness of the palette, possesses all the descriptive adjectives associated with Schor over the years. His lyrical brush and sumptuous colour combinations have always been expressive and pleasing to the eye. Schor is at his best when his brush freely warms the picture surface, following the contours of hill, trees, flowers or buildings. (as if a real tango simultaneously controlled eye and hand). The subjects always remain paint and are never accepted on any other level. Their presence is completely artistic. Plasticity seasoned with a pinch of sentimentality. Till 1201 (Rosenfeld Gallery, 147 Dizengoff.)

OSSACIF — relies on a transparent oil technique to describe pastoral scenes. Naive in style, they recall the jungles of Henri Rousseau but are more placid, less descriptive and have a dreamlike Garden of Eden quality. Unicorns and horses frolic among oversized plants and imaginary fruit trees. Mysterious in an adventurous way, Ossacif technically clouds the surface and blurs the composition insuring additional sentimental value to the firm poetic base. There is no intellectualising, no pondering, no thinking involved. Mind and eye wander to find relaxation and enjoyment. The absence of sarcasm, violence and turbulent design is an added pleasure. (Travis Gallery, 30 Ibn Gvirol) Till May 15.

YAAKOV ROUSSIDAN — Line, shadow and stark composition (a la Rembrandt) describes beautifully drawn, realistic etchings in which the play of light and dark is sensitive, yet bold and sure. The tonal range of blacks is superlative, as is the artist's deftness with the etcher's styles. (Old Jaffa Gallery, 14 Simtat Mazal Aric, Old Jaffa). Till end May.

JULIUS WEISSENBERG — Collages, oils and acrylics. (Ramat Gan Municipal Museum, 18 Chevat Talon) Opens Sat. 11 a.m.

DAN HARITON — Caricatures, portrait and oil paintings. "(Bet Sokolov, 4 Kaplan. Opens May 18.

URI LIFSHITZ — Recent etchings, in conjunction with his show at Tel Aviv Museum. (Binat Gallery, 42 Frug).

SYLVIA GINZBERG — Oil paintings (Chemerinsky Gallery, 38 Gordon.) Till May 20.

BARSUK — Oil paintings (Mabat Gallery, 31 Gordon).

KOSSONOGY — Recent watercolours. (Lim Gallery, 170 Ben Yehuda).

FREDDY KWIAT — Paintings 1971-73 (Dvora Schocken Gallery, 59 Hovevei Zion).

YEHEZKEL STEINGMAN — Paintings executed over the past 15 years, and not previously shown, by veteran Israeli abstract expressionist. (Yodfat Gallery)

ERNST DEGASPERI — "Amos", 22 pen and ink drawings in black and colour created especially for this exhibition by internationally known artist. (Z.O.A. House, 1 Daniel Frisch St.).

KLAUS DUBOIS — Shows recent oils and watercolours. He continues to paint surrealistic-mystic scenes of human bondage, torture and banishment using images that recall South American and Mexican Indian sacrificial ceremonial rites. (Modern Art Gallery, 4 Mazal Dagim St., Old Jaffa).

TEN FINGERS GALLERY — New gallery devoted to folklore and naive painting. From much far away places as Mexico, Bali and Ethiopia. The Ethiopian material, as usual, emphasizes Judeo-Christian content and the Queen of Sheba tale (Ten Fingers Gallery, 3 Ben Ami).

POP MASTERS — The American fathers of the movement represented by etchings, serigraphs and lithographs (Delson Richter, Old Jaffa).

GALLERY GUIDE

HAIFA

BEN-ZION (New York) — Oils, entitled "Maritime Subjects," for the most part biblical subjects in literal narrative form. The most successful are the rhythmic "Jonah and the Whale" and the richly coloured "Treasures at the Sea." Two smaller pieces, e.g. "I Cast My Anchor on the Moon," are in his typical black picked out by yellow motivation. The best work is the "Under Sea Life" watercolours of fish swimming. The vividly conveyed subject is placed behind criss-cross lines, also used for the waves in the oil "Song of the Sea" (the crossing of the Red Sea). While depiction is flat to the frame, the viewer perceives a frontal depth going far below the frame and extending upwards and backwards. (Maritime Museum).

ARCHAIC ESKIMO SCULPTURE — donated by the same Ben-Zion. Although the exact periods are unknown, the polished realism extracted from walrus tusks and whale bone, makes it an exhibition not to be missed. Outstanding is a long earthen antler delineating, along its length, whale, porpoise, fish, seal, bear, with the hunter prominently placed, legs outstretched, at the junction of a branch and main horn. A Janus-headed mask might be named "Jean-qui-pleure at Jean-qui-ri.' The bulk consists of tiny figurines, each perfect in itself, e.g. a shaman in a mask, hunters on a sledge, a walrus head, a seal the markings on whose back are faithfully rendered, etc. etc. Utilitarian objects consist of halibut hooks and harpoon heads, barbed or otherwise. (Maritime Museum).

"HAIFA, OUR CITY" — A show in which 28 artists participate but which does not always bring out the stylistic realism associated with this Gallery. In addition, there appears to be no decided approach to Haifa's personality. The romance of the streets is most popular and only one artist, Shulman, has touched the seaside element in a lone chair on the beach, the near surrealist "Someone Must Return." (Hagefen Gallery). Till May 17.

MILO SHOR — Delicate, finely drawn and shaded surrealist drawings in pencil and charcoal. The man with the apple in his face (13) instantly suggests Magritte and the still life, violin, oil lamp or apple like a sea mine, all with tree roots growing from under them, possibly refer to the same influence. Plant life is integral to Shor's work, although his chief motif is women, mainly nude, who are always backed by plentiful leaves and caught in the tentacles of the branches. Then there is the constant ball, in 23 and 35 perhaps wedding bells; lying on the ground and the woman held in the branches, it may signify marriage gone wrong, while the one instance of an electric bell pulled by the woman resembles an invitation. A promising show. (Beit Rothschild Gallery).

INDEPENDENCE DAY EXHIBITION — Despite some poor work, this is quite a serious exhibition by Neve Shaanan artists and members of the Hagefen Gallery groups. In fact, cases occur where certain masters appear to have been studied, e.g. Meifer's "Still Life," Shapira's "Nude" and Dudelson's "Nostalgia," while Shafir's silk screen "Venice" is swayed by photo-realism. A mainly realist show, the few abstracts needing a throw back and not up against the surface. Landscapes are, of course, prominent. Wolle's ink drawing "Jerusalem" (43), Bitchkov's large oil "My Jerusalem," Gruber's "Wadi Salib," Silszyk's gouache "Acre," Ben's formalised "Red Sea" and Shurek's "Dead Sea." Decorative, often affected by collage, is apparent, e.g. Croitoru's "Yom Kippur," Argov's "Flowers" and Ulman's "Spring." Over 60 artists participate. (Beit Abba Khoushy). Till May 11.

MAY 1 EXHIBITION — Two artists: Edith Leubner paints realism in several media, and even the outwardly abstract gouache "Rhythm" may contain the human eye. Her best work is in the gouaches and collage, of the latter, the sunny "Landscape." From the oils, "Red Chair" stands out but could have been higher toned; and there is a very good yellowish brown wash drawing of a woman. Batya Benisho does ceramic sculpture, plaques, masks and art pottery. She has a good control of proportioned style, confining herself to two approaches hovering between realism and abstraction, both in contours and interior design, the one circular with recessions ("Darkness," 10, and the red masks), the other sharply angular ("Composition," 34, and the black masks). (Beit Hahistadrut, Kiryat Haylim East). Till May 11.

FRANZ DERNHEIMER — Partly coloured drawings in a tremulous line, the whole suggesting detailed contour maps. It is hard to see what his abstraction is getting at; absence of names is understandable, of numbers politics, simply adding to mystification. But there are times when he confers personality on the drawing by introducing colour and shading, often with a relief effect, e.g. in one instance by a calculated rich blue, and, in another, sanguine giving a strong, attractive texture. The extent to which he utilises realism may be wider than appears on the surface. The beatles are self-evident. Anatomy enters, in the artistic sense in his nudes, in the profiled through what resembles female lunards; while three black and white pieces (woodcuts or monotypes?) may stem out from landscape, the best being that with the powerfully sweeping curves. (The University). Till June 1.

MEIR AGASSI — Drawings often done on newsprint, packing paper etc., plus hand written remarks (who has time to read them?) plus etc., all obstacles to clarity. Things become easier the more distinct the figuration, usually sexual, but mostly with gross bodies which play down eroticism and thereby parallel obfuscation. Lest innocence may lie behind the not badly composed realism of a child's essay and painting offset by a couple of adult drawn heads (1); it, at least, lets in a breath of fresh air. The most likeable items are the geometric abstractions, 27, the striking rhomboid and half cube of 37 and the square superimposed on a rectangle of 40. ("Graphics 3" Gallery).

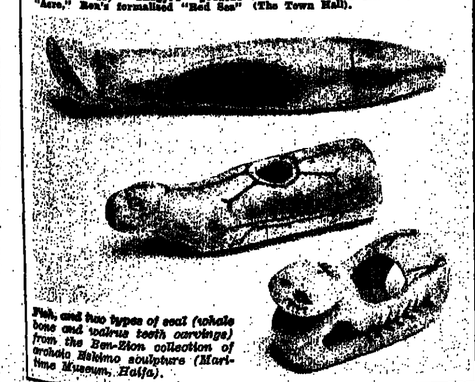
JAPANESE DRAWINGS — Largely wonderful drawings by Hokusai and Hiroshige recently loaned by the Museum for the exhibition at the Israel Museum. (Tikotin Museum of Japanese Art).

AARON BEZALEL — Sculpture. (Goldman's Gallery). Opening Sat. 6 p.m.

GUTA HEFETZ — Paintings. (Beit Rothschild Gallery). Opening Sat. 8 p.m.

NAHARIYA

MAMI GAL — His monument to Aliya Bet (illegal immigration, in which Nahariya was a centre, has been placed in the embryo "History of Nahariya" Museum — one can never begin too soon with the preservation of local annals. It consists of two separate motifs, the first a broken rowing boat in dark olive green, the second a semi-spiral in white, on top of which a sea gull is in full flight and, branching from the side, another soaring as if tracing its course in the sky. The whole conception is good but, aesthetically, the disunity jars. There is the separation emphasised by two uncoordinated colours and there is a clash of styles: the stranded boat is a common motif in early 19th. century romantic marine scapes, while the superior "birds" motif is modernistic in its formalised trend. (The Town Hall).



Fish, and two types of seal (whale bone and walrus teeth carvings) from the Ben-Zion collection of archaic Eskimo sculpture (Maritime Museum, Haifa).

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هكذا من الأصل

THEATRE / Mendel Kohansky

Dzigan rides again

THE SPRING PROGRAMME of Shimon Dzigan, Yiddish comedian extraordinary, is heavy on politics, as one might have expected, given the situation in the country and Dzigan's habit of reacting to events. As a veteran admirer of the comedian, I cannot say this makes me particularly happy; it detracts from what he is best at — the miming and the monologues on everyday matters, on marital troubles, on the ordinary man's problems in making a living.

Dzigan is the archetype of the man for whom life is just too much — as it is for every one of us — and who simply cannot cope. In the best scene of the present show, he walks into a psychiatrist's office, his face a mask of bewilderment, his body sagging as if about to sink into the ground. The dialogue which follows seems superfluous; we know the whole story before a word is uttered. When the doctor — himself, naturally, badly in need of a psychiatrist's services — gives him a long spiel in which he tells him how *really sick he is, we see Dzigan* cringing in his chair, his body trying to bore a hole in the seat through which to fall through the floor. It is a masterly performance, showing Dzigan, who is basically a mime, at his most expressive.

As for the political content of *the show, I was little impressed* when Dzigan and the other members of the cast faced the audience, and in ringing, rhyming cadences proclaimed that what we need is a change, especially since they did not specify what kind of a change we need; and the interviews with personalities in the news, Dayan, Sapir, Kissinger, et al., were just one step below banality.

In one of the better numbers "The Happy Father" (written by Mark Sidonia Sidon) Dzigan tells the audience what a happy man he is, having three sons who are all prominent doctors, so prominent that none of them ever has time to see him, even professionally. Judging by the applause which frequently interrupted the monologue, the happy father's stories struck a responsive chord in the 60-plus audience.

WHEN HE TOOK his bows on opening night, Dzigan informed his public that when this production ends its run, they will have to do without him for a while, because he will be going on a tour of several countries, to bring some laughter to other *Jews, as he put it.*

He has been doing this for almost half a century now, as one can learn from his recently published autobiography, "Der Koach fun Yiddishen Humor" (The Power of Jewish Humour), which is a remarkable document mirroring almost 70 years of *Jewish life.*

Dzigan was born in the slum section of Lodz, an industrial city in Poland, in an apartment building which was a town in itself: it was inhabited by tailors, shoemakers, weavers, peddlers, and also housed a bakery, a coal yard, a dairy and a house of ill-repute. *His father* was a shopkeeper, sufficiently well off by the standards of his surroundings to send young Shimon to school. But when the family fortunes took a bad turn, the boy was apprenticed to a tailor and soon drifted into show business. His theatrical godfather was Moshe Broderson, a stage-struck poet, whom he helped to found the literary "little theatre,"

Shimon Dzigan: the archetype of the man for whom life is just too much. (Isaac Freidin)

Ararat. The premiere of the new venture took place in November, 1927, and thus, 47 years ago, Dzigan's career was launched.

By the time World War II *broke out, he was already the* best known Yiddish entertainer as part of the Dzigan and Schumacher duo. Schumacher was the straight man, the logically-minded, well-informed male driven to distraction by his partner's mental antics. They were performing in Cracow in September, 1939, *when Hitler marched into* Poland, and the two started on a long journey which did not end until 11 years later.

They spent most of the war years travelling the endless distances of Russia as part of the vast army of refugees, performing for fellow refugees when the Soviet authorities were *friendly,* running from office to office or just staying in jail when the authorities frowned. They somehow survived the gruelling war years, and came back to Poland, but their public was gone; the tiny remnant of Polish Jewry was scattered throughout the world. After a few pathetic tries they gave up and left for an extended tour of Europe and the Americas, and eventually wound up as residents of Israel.

By then, Dzigan and Schumacher were already an institution, wherever Jews lived. *Everywhere they were greeted* by old fans; they performed in halls soaked in nostalgia and tears. I remember seeing them first in a rather shabby hall in New York's Union Square. The year was 1949 or 1950, and the place was thronged with refugees from all over Europe. The couple appeared on the stage, Dzigan with his shuffling walk and sad, sagging face, Schumacher stepping precisely and looking bland, scanned the audience for a long while in a silence in which you could hear a tear drop, then said simultaneously, *"Aby men zeht zich."* ("Just as long as I can see you.") The entire audience broke down and wept.

That scene repeated itself wherever the two went. Dzigan recalls in his autobiography his arrival in Haifa harbour, in 1950. A porter ran up to him, *his sweaty face radiating joy,* and started to pump his hand.

"You remember me, Mr. Dzigan?"

The actor looked him over carefully, and said that he didn't. "I'm the fellow in the second row," the porter insisted. "The second row?" Dzigan wondered. "Yes, *don't* you remember? You were giving a show in Bzhezin, my home town, in the fire brigade's hall, and I was there, having a wonderful time, laughing at your jokes and *cracking seeds.* Suddenly you stopped your monologue and said that if that fellow in the second row didn't stop cracking seeds, you'd stop the show. That was me, the fellow in the second row."

IT DID NOT TAKE Dzigan and *Schumacher long to become* household names in Israel, even among those who did not know — or did not want to know — Yiddish. Having spent their early days in anti-Semitic, police-ridden Poland, and the war years under Communism, they enjoyed for the first time the freedom to *criticize,* and became the *chief* exponents of Israel's national sport.

Dzigan claims in his book that the customs office in Haifa relaxed its harsh attitude towards new immigrants' baggage because of a sketch of theirs. In that sketch, the two played new *immigrants who after six months* in the country each already had a *shikun* — a bench on Tel Aviv's Rothschild Boulevard (things were tough in 1950 too). They were preparing for bed, and Dzigan took out a piece of shredded cloth. "What's that?" Schumacher asked. "A pair of *pyjamas, when the customs* people got through with them," was the answer.

Despite their success, the duo separated in 1960, after a 30-year partnership. Dzigan speaks of the parting with much pain, especially since Schumacher died soon after, and he blames others *for the rift. He felt lost after* the separation, but eventually prepared a programme on his own, and has been since even more successful, here and abroad. Two years ago, his jubilee was marked in Tel Aviv's Mann Auditorium, with all the dignitaries of state in the audience, and *the cream of the country's* acting profession on the stage. No other performer in Israel has ever been given that kind of tribute, but then, there has never been another Dzigan.

MUSIC

Yohanan Boehm

A Jewish impresario

SOMEONE MEETING impresario Victor Hochhauser last week described him as "the English Sol Hurok," as he has been instrumental for many years in bringing Russian artists and companies to the British Isles. But there the similarity ends. Hurok went from Russia to the United States, where he died recently at the age of 86; Hochhauser went to England from Hungary in 1939 and is very much alive. *Also,* although Hurok was born Solomon Isievich Hurok, his Jewishness was rather superficial, whereas Hochhauser is Jewish to his marrow. He himself studied at a yeshiva as a boy, and one of his sons is now at a yeshiva here in Israel. His other son, a nuclear scientist, is just coming *to work at Rehovot, and his* married daughter intends to settle here with her family. Hochhauser is strictly kosher, and one of his nicest stories is of how the cellist, Mstislav Rostropovich, and his pupil Miron Yampolsky managed to get together a completely kosher meal in Moscow so that *he could join them.*

The impresario has been to the U.S.S.R. innumberable times, but he is no longer taking Russian groups to England; he is restricting himself to managing the visits of David Oistrakh, Rostropovich and Sviatoslav Richter.

*On the other hand, he has de*veloped ever closer links with Israel and Israeli artists, and the list of "his" charges is growing steadily: Yitzhak Perlman, pianists Carmen Or and Ilan Rogoff are now joined by duo-pianists Eden and Tamir, and conductors Avi Ostrovsky, Yoav Talmi and George Singer. He handled the first visit of the Jerusalem Soloists this spring; he dealt with the post-October War visit to London of the I.P.O. and is now organising the Jerusalem Symphony Orchestra's first appearance in England.

He is also very interested in recent immigrants from Russia, like Dora Schwartzberg, Michael Maisky and Boris Berman, but he wants his artists to live in Israel and visit other countries as *Israelis.* He is proud of the fact that, as far back as the 'forties, he brought an Israeli pianist to England: the late Eliyahu Rudiakov.

As he is very intimate with all the great Russian artists, his stories — and Hochhauser told many during our meeting: de*spite his 35 years in England he* still talks with Hungarian speed and temperament — were very revealing about the problems besetting artists, Jewish and non-Jewish, in the U.S.S.R.

For obvious reasons, the really interesting details cannot be disclosed at the present time, al*though one of the things he told* me in confidence has already become public knowledge: that the Soviet authorities have given Rostropovich permission to emigrate.

According to Victor Hochhauser, the cellist and his family are going to live in London. *This brings closer to realization* the hope that Menuhin and Rostropovich will include Jerusalem in the five world capitals they want to visit together to celebrate the violinist's 60th birthday, which falls in April, 1976. Though perhaps Hochhauser's close links with the artist and *the feelings of both of them for* Israel may enable us to welcome the great cellist before that date and renew the exciting experience which was interrupted because of the Six Day War.

THE YUVAL TRIO — Yonathan Zak, piano, Uri Pianka, violin, and Simha Heled, cello — is making more and more headway on the international scene. Of their recent concert tour in Europe, some echoes have reached us — "The Times" of London praises the "mature and experienced team," the "Jewish Chronicle" calls them "powerful and exciting," while the *Basler Nachrichten* singles out their "technical perfection, differentiation of sound, and intensity of expression."

At present, the three artists are appearing as a team with the Israel Chamber Ensemble, performing the Triple Concerto by Beethoven under conductor George Singer.

In June, they will appear at the Strasbourg Festival and give a few concerts in some German *and Swiss cities.* In August they contribute an evening to the

The Yuval Trio: making more and more headway. (Allan D. Cisco)

Israel Festival, will make their second recording with DGG, and continue *to* South America for a month's tour of Brazil, Argentina and Mexico. Another month of concerts in the United States follows, plus another four weeks' performances in six European countries on their way back home.

Their first record — with Dvorak's Trio, opus 65 — received very complementary reviews in professional papers and sold so well that they are now going to record another Dvorak Trio (the *Dumky*) and the Trio by Smetana.

The Chamber Music Summer School, founded in 1962 by Rami Shevelov, will hold its 12th session from July 17 until August 18. Three weeks' intensive training on the congenial grounds of Beit Daniel in Zikhron Ya'acov will be followed by concerts in cities, towns and kibbutzim, as well as an appearance at the Israel Festival. The Summer School is open to string ensembles (including strings with piano or wind instruments) of professional musicians and advanced students. Registration (in writing) until June 1 at Brandeis 31, Tel Aviv.

New Book

Frank Pelleg: "Talks about Music" (Hamerkaz Letarbut Ulehinukh, The Music Library, Tel Aviv, 1974 — 206 pp., illustrated — IL25.)

Frank Pelleg, one of our really outstanding musicians — composer, pianist, harpsichordist, lecturer, teacher — who died far too early, in his 58th year, in 1968, was, perhaps, most stimulating in the many lectures and talks he gave before various forums on different aspects of music and musicians. His vast knowledge, by no means limited to his art and profession, his brilliant presentation of subjects — always carried by his warm and humane personality — made his talks a source of enrichment and provided stimulus far beyond their *original intent.*

It is therefore to be welcomed that, at last, a collection has been made of some of Pelleg's talks — mostly broadcast over Israel Radio. As books in Hebrew on general musical subjects are very rare, this is doubly welcome, as it will serve to keep alive the memory *of one of our best* and most inspiring musicians, and much knowledge and interest will be derived from reading and re-reading the articles on Bach; the role of music among the arts; the relations between artist, public, composer, society; the *Lied;* and his short monographs on Chopin, Joh. Strauss, Offenbach, Bruckner, Busoni, Schnabel and Schoenberg. Some photos and a short biography will help the reader to visualize Frank Pelleg and his life.

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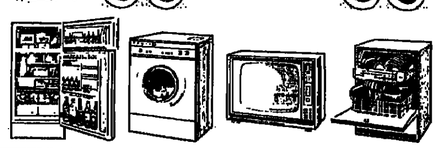

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HISTORY OF THE YISHUV

THURSDAY, MAY 16
Dr. Alexander Bein, Director, Israel State Archives.
IMMIGRANTS BUILT THE LAND: A bird's-eye view of pre-State aliya and hityashvut.

THURSDAY, MAY 23
Yehiel Admoni, Director-General Land Setti. Dept., Jewish Agency. Rural Settlements in Israel since 1948.

THURSDAY, MAY 30
Senta Josephtal, Chairman, Board of Directors, Mekorot.
Cooperative Rural Settlement in Israel: Moshav and Kibbutz.

THURSDAY, JUNE 6
Documentary Films.

THURSDAY, JUNE 13
Professor Simon N. Herman, Institute of Contemporary Jewry. The Hebrew University.
The Jewishness of the Jewish State.

For further information and registration, call or write

INSTITUTE OF ISRAEL STUDIES, Z.O.A. HOUSE,
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The art of the choreographer

DANCE / Joan Cass

"WHAT DOES a choreographer do?" The question was put to me by a friend who paints pictures for her livelihood. I decided to answer her in print, on the assumption that many in the concert audience must share her curiosity — or at least her ignorance. Specifically, at every point, the choreographer devises movement phrases for the dancers, and arranges them in rhythmic patterns and spatial designs within the framework of an overall concept. Samples from recent Israeli productions include a variety of approaches — typical of the contemporary dance scene.

Lia Schubert's "Cinderella," shown by her Haifa Piccolo Ballet on stage and television, was conceived in the classical tradition of dance entertainment. Her theme was the fairy tale. Every movement was taken from the ballet vocabulary as developed through the past 400 years from European court spectacles, enriched along the way with folk-dance steps and mime. Here there was a story to follow, which determined the dramatic form of the ballet: opening scene, preparation for the ball and Cinderella's transformation by the fairy; middle section, bringing the action to its peak, with the meeting of Cinderella and the Prince, and her flight at the stroke of midnight; denouement, back at the house, with the fitting of the shoe; and finale, again at the Palace, with Cinderella and the Prince leaving together for happy-ever-after.

The choreographer's task in a case like this was to decide where the characters would mime and where they would dance; when to bring in groups, solo figures, etc.; and then to set steps and movements in a suitable style, that would at the same time provide the variety, contrast and balance necessary to a good composition. Thus, when Cinderella was left alone, after everyone had gone to the ball, she had a little solo dance in three-part form: (A) she moved her arms in wistful longing; (B) she picked up her broom, curtsied to it, and then treated it as her partner in a waltz; (A) (reprise), she came out of her day-dream and moved sadly to the fireplace dragging her broom.

Michel Descombey's "From Hope to Hope." (Mula & Haramaty)

AT THE OPENING of the ball, the choreographer did not place Cinderella and the Prince on the scene at first. She built up to it, with an ensemble dance made up of *balancé* steps (a three-step that moves from side to side) and a middle-European folk step (possibly a czardas). This was arranged that after the pattern had been repeated several times, for contrast in visual design the men knelt and the ladies danced around them, holding their hands. When the Prince met Cinderella, he led her through a supported adagio: she posed, turned on one foot, posed again, etc., while he steadied her. The ensemble performed the lively section that followed: couples danced across the space one at a time, then two at a time, until there were six couples in motion. In this way, even the shortest passage had its own form — either a building up from one person to a group; or two slow parts broken by a fast one; or a pantomime gesture that developed into dance; or a variation in height; or a counterpoint of legato and staccato steps.

For the climax of the ballet, as midnight struck, Lia Schubert set a duet in which a couple personified a clock: a girl carrying a huge clockface and a boy carrying the girl. As the music inexorably sounded its ticking, the clock danced with sharp, thrusting kicks and jumps. Cinderella watched anxiously and then ran off to meet her deadline. Once you see the ballet, you may think that each choice was an obvious one. But others have approached every part differently. For example, in Zakharov's version for the Bolshoi, 12 dwarfs emerge from the clock to torment Cinderella. In Ashton's (for the Royal Ballet) there is only Prokofiev's music with its crashing cymbals and ominous ticking, that sends Cinderella desperately seeking her way home through the crowd.

ON THE SURFACE, Michel Descombey's work for Bat-Dor, "From Hope to Hope," didn't spring from the same planet as "Cinderella." Behaviour of his dancers—intense, aloof, self-contained; dynamics of movement — strained and abrupt; shapes — angular and stretched out; rhythms — broken and uneven; spatial designs — scattered or lumped together. For his theme he had no story, only a four-part impression of life ("In Search Of . . ." "Ephemeral," "Skin," and "Hope." The overall form was musical rather than dramatic. It didn't proceed according to a plot with a climax, but according to themes, variations and development.

Yet despite all the stylistic and conceptual differences, from point to point Descombey, like Schubert, had to devise groupings and sequences that were orderly, unified, balanced and contrasting. Each passage had to have a form. So, near the opening, five men on their knees had a wave-like motion, sinking to the floor and sliding along on their stomachs, in random sequence until they exited. In section two, the girls crossed one by one to a central spot where, balanced on one leg, each moved the lifted leg, the arm, in jerking flexions. In the finale, a girl performed a jig-like stamping solo, while the group shifted and swayed. Then the group joined her, and, in a rare unison moment, all did the jog-like jig.

At one point in 'Cinderella," two couples remained quiet in the background, while in front of them four girls danced in to join four waiting boys. In the erotic third section of "From Hope to Hope," three couples caressed, while in the centre, the fourth boy and fourth girl approached each other with infinitesimal steps, their eyes already locked. These two dances were totally dissimilar expressively, and yet the craft involved had common elements — the counterpoint of almost still figures, against those in motion. This is the structural engineering on which all dance works stand.

THE IMPORTANCE of music to choreography is obvious every step of the way. Not only does the accompaniment set an atmosphere, but it has its own structure, which the choreographer ignores at his peril. Scene design can also have a strong influence on the impact of a dance. Dani Karavan's backdrop for Gene Hill Sagan's "And After" (Bat-Dor) evoked the image of a topographical map splotched with blood. This gave an otherwise abstract work a strong suggestion that the four near-naked men in contorted positions were soldiers, broken in battle; and the three women and the man in black, who entered later, were mourning them.

Certainly Anna Sokolow addressed herself to this theme in the piece she choreographed last fall for Batsheva, "In Memory of No. 52436." Her treatment for the solo dancer was to contrast a section of frantic, beating anguish with a lyrical part in which remembered objects — a doll, flowers — told something about the life that had been cut off.

Style in choreography changes with the times, the country and the artist himself. Literal emotional or psychological dances like Anna Sokolow's are out of fashion now. Plotless works like Descombey's are in, in emulation of George Balanchine and Merce Cunningham. Descombey's work typifies today's international style. Nevertheless, the classic ballet and the dramatic modern dance are popular.

In addition to contending for the favour of the public and the critics, the choreographer must finally depend on the interpretive and technical skills of the dancers at his command. A dance composition, like a musical score, cannot be received as a work of art until it is performed.

A disgraceful surrender

"Pollyanna," based on Eleanor Porter's novel, is being screened on Mondays at 8 p.m. (Photo K. Weiss)

Philip Gillon

THE DECISION to suspend Saturday morning broadcasts for the young is an example of the craven timidity which has always characterized the Broadcasting Authority. Most observant Jews — if I may judge from my own Orthodox friends — do not worry at all about whether their neighbours' children watch television while they and theirs are in synagogue. The complaints come from a handful of Orthodox politicians, and even they have not made a mammoth issue of TV on the Sabbath as a bar to entering a coalition.

In any event there is already a judgment of the Supreme Court that television on the Sabbath is kosher. Viewed in the light of this ruling, the suspension of the Saturday morning broadcasts seems to be a successful attempt to obviate one of the freedoms obtained for the people by the judges. Perhaps those young lawyers will go to court again?

The Authority will no doubt claim that the cancellation of the programmes was the result, not of meek submission to an imagined possible order from the N.R.P., but of lack of budget. This defence of poverty is always the last resort of the coward, and has little merit. The programmes broadcast are old films, which come cheap. Besides the loss in revenue due to non-payment of fees by outraged citizens must more than offset the savings. When the typical Israeli is ill-treated by the powers that be, he does not rush to the Knesset to demonstrate with banners; he merely makes up his mind not to cooperate with "them," since "they" don't cooperate with him, and stops paying his dues.

I understand that the decision is still subject to review at the end of the month. I hope that some members of the Authority will remember that they are supposed to be an independent body representing the public. No doubt some Orthodox readers will write to claim that it is unfair that the children of non-Orthodox Jews should watch TV while their own children go to synagogue. This seems to me to rate the attractions of religion very low indeed. A more reasonable — but still insufficient — objection would be that the Shabbat morning programmes were introduced in an emergency, and that now that the emergency is over, the *status quo* ought to be restored

As I see it, the decision should rest with public opinion. The Authority should conduct a referendum among viewers, just as any TV company would do outside Israel. I am prepared to bet a pound to an agora what the outcome will be.

THE MUCH-TOUTED show, "Chich versus Rabinowitz," was a disaster.

I understand that the film was prepared before the elections, but could not be shown then because of the ban against election material: had it appeared shortly afterwards, it might have been good for a rueful laugh about the kind of people who make good in public life in Israel — if that was the message intended. Personally, after seeing Chich's Madison Avenue braggadocio and Rabinowitz's Shalom Aleichim *shtetl* pathos, I wouldn't vote for either for the post of refuse remover. But I did not need to wade through 75 minutes of junk to get that message.

The Moked discussion between Shimon Peres and Arik Sharon was much better, although I could not understand why they were presented as opponents in bitter confrontation: to a very considerable extent, they seemed to share the same views. The Moked List's Meir Pa'il against either of them would have afforded a much more exciting and stimulating hour, if controversy is the objective of the programme.

To the extent that Peres and Sharon did disagree, it seemed to me that Shimon ran rings round the former dashing general, who looked distinctly shy, awkward and ill at ease in the debating chair instead of at the head of an Army column. Peres is always good at these sessions: polite, friendly, rational, prepared to listen and to sort out the other man's wheat from his chaff, answering all questions put to him and not insisting on replying to those he thinks should have been asked. He extracted from Sharon agreement that we should try to get both a disengagement and a peace, and from then on, I thought, Sharon's position became very difficult to defend.

He was reduced to asserting doggedly that we should take up a strong attitude against the Americans, and should not yield to Kissinger's pressure — which does not exist, according to Peres, who should know. But Sharon's opposition to the Government's handling of the situation shrinks to puny proportions when it is based, not on any matter of principle or policy, but only on a guess as to how much support Kissinger commands in America for insistence on Israeli concessions.

We were all dying to get clear messages from Kissinger, or at least from Nancy, or, if both failed, from Marvin Kalb: all we got were repetitious pictures of the smiling Secretary of State getting in and out of airplanes, and of dour Israeli cabinet ministers getting in and out of cars. (I was pleased to see that some of these have shrunk.) Occasionally we were fobbed off with clichés and platitudes, which at first we tried desperately to interpret as nuances. Considering that the fate of the nation is hanging in the balance, it is with great shame that I confess that, by the end of the week, I was bored stiff by Henry, his smile, and his useful, constructive talks. And by his entourage.

OUR NEWS TEAM has to learn that many viewers in Israel are very interested in the great sporting events of the day, such as the English Cup Final, and that these constitute hot news, which should not be left only to the official sports round-up. Our Arab news often finds spots for sports, and did give us the day of triumph of Liverpool's Hughes, Keegan and the rest, when the Cup went to the Kop. Jordan does sports fans even prouder, and ends nearly every newscast with some international sporting occasion.

I don't know why we were shown those two films about the Rockefellers, who are not even Jews. Was the aim educational — if you choose your ancestors among the oil robbers, there is no reason why you shouldn't swim among Henry Moore statues? Or was it to show us that the pursuit of wealth and material goods is doomed, since one of the boys admitted that he has depleted his fortune to the last $100m.?

This week I saw a preview of one episode of "To Catch a Thief," the series which is to replace "Mission Impossible." Robert Wagner is the thief used by the C.I.A., and he is a stunningly handsome hero. The episode I saw featured Bette Davis and she was wonderful, stealing the show with hardly an effort. This looks like being a vast improvement on its predecessor, against which I have been running a mild campaign. It seems that my mission of influencing Television House is not altogether impossible.

The good old days

Helga Dudman

IT IS IN A WAY a bit late to discuss the Army Channel's recent "Seven Days in April" programme; but it was broadcast some time after Easter, and the event celebrated was Ireland's Easter Uprising in the year 1916. By way of excuse, let us say that we are a year early for the 55th anniversary of the Home Rule Act.

The programme was an easy-to-take mixture of Irish revolutionary songs, including some in Gaelic (they don't write revolutionary songs any more, as they did in grandfather's day), with readings by Shoshik Shani and a commentary — rather muted, I thought, all things considered — by Meir Pa'il, M.K. He made the point that, during World War I, Ireland's nationalist movement was considered by the British to be definitely aligned with Germany's war aims. Lapsing into Yiddish, he described the spirit of the movement as a little *verbissen*. The romantic fervour, the poetry, the religious element, and the magic of the songs were all touched upon — but unless my telephone rang at the wrong time, I missed any hint of parallel between the Irish and the Jews in this respect. And there are plenty of comparisons to be made, from the "Wars of the Irish," in the sense of basic ideological splits among the revolutionaries, down to the unique function of a national theatre — the "Abbey", which is to say, Ireland's "Habimah."

I also missed any reference to the present affinity between Irish and Arab terrorists. But taken as only a modest background for a complex subject, the poems and potted history made an excellent framework for the stirring songs, which took pride of place: "A Nation One Again," "I'm Better to Die under an Irish Sky," and, of course, "The Wearing of the Green." But then, "Rule, Britannia" also came across as stirring as anything else.

The participants, listed in order of appearance, made an off-beat line-up — the Duda'im, Shani, De Valera, Pa'il; the Yeats poems were translated by Talma Alyagon, and the show was produced by Yuval Leski. "And all these events are still very much with us," was the closing line.

STILL IN the Good Old Days department: Ze'ev Avner's "Reminiscences of Eretz Yisrael" is one of radio's standbys which the Gashash Hahiver has much fun with; but I find the nostalgia instructive and enjoyable all on its own. In a recent broadcast, Haim Adler of Sejera recalled his boyhood on horseback, under the influence of the famed Beduin riders of the Mount Tabor area.

"How I envied them! What horses! What riders! How I wanted a mare like theirs!" And sure enough, Haim's father took him to the sheikh ("who kept good law and order — because thieving and horsemanship were the two main accomplishments of the tribe, and that sheikh could produce, within minutes, any property stolen within the region...") and negotiated for the acquisition of the colt Zehava. The boy raised and trained the colt and finally, after two years, decided to enter a race at a wedding *fantasia*.

And he won! "And I still have my prize — saddle bags and reins..."

The moral I think is inescapable. For sheer character-building, education, motivation, excitement, romance, whatever you want, a boyhood with a high point of this sort beats anything we can provide today. A car? A trip to Europe? Every fool is given this by his father. Training a horse is something the boy must do on his own. I do not think we have achieved much by mechanizing the horse. All we do is cover far more of the country far more quickly, see and understand far less of it and its people, and ruin it in the process.

It would be interesting to know whether nostalgia is a big commodity in Sejera, or whether the past is still present in this Lower Galilee settlement. It is now called Ilaniya — to the extent that anyone has occasion to mention it — and time has very much passed it by. Perhaps I am wrong but I think its most active industry is the production of reminiscences.

You could have knocked me down with a feather: Who turned out to be speaking a very fluent Hebrew, on the Army Channel's "Cultural Report" on a recent evening newsreel but Eric Segal, famous far and wide as the author of "Love Story"?

Speaking the language of the Bible as though it were great fun, the former professor — now presumably a millionaire — explained that it was a true story, that a student of his had told him about the experience, that he wrote it during one summer holiday in six weeks, "and cried most of the time." The programme gave us snatches of the movie's theme song, but to my dismay neglected to ask Mr. Segal where and why and how he had come to learn Hebrew. A pity. We know that he is a professor of classic literature, and I have heard that he knows a whole batch of languages; for all one knows, he might have broken out into some racy Aramaic.

HOW MANY PEOPLE have noticed that on the "Moment of Hebrew" slot, which tells us which little phrase is wrong and which is right, the one who gets it wrong is always the girl — speaking, of course, in a lilting, impeccable accent — while the *nudnik* who corrects her, trying hard to give his explanations a cheery, fun type of pedantry — is always the male?

I had to have this pointed out to me, which shows how completely we become culturally brainwashed and take perfectly for granted the Male Chauvinist Linguist Pig.

"And until the news, a little silence." This jewel of judgment preceded a recent 9 p.m. news broadcast; and the announcer was a woman.

Also history by now: the male commentator on last week's Thursday morning programme (which I heard on a bus, and therefore cannot swear as to which Channel was involved) reporting on the arrival of the Kissingers at Ben-Gurion Airport. Plunging into the fashion aspect of the event, he said, "Well, she's wearing a polka-dotted dress, and it doesn't look very exciting to me. Perhaps if I got up close I'd see that it was expensive."

SPEAKING on the First Channel's Saturday newsreel, Dr. Yehoshafat Harkabi, the Hebrew University lecturer and expert on Arab-Israel relations, observed that he had in the past "misjudged" President Sadat, having considered him a fanatic, whereas he turns out to be a pragmatist.

The honesty of the admission made an impression on me. Over the years, we have had so many thousands of analyses that it is hard to remember which expert once said what. To hear one of them reminded us of a misinterpretation is good for the credibility gap; especially since the Arabists are currently having schisms of their own in reviewing their evaluations of the not-so-recent past.

Radio for music lovers

TODAY: 06.05: Musical Delicacies. 08.05 (STEREO): Jerusalem Symphony Orchestra-Mozart: Piano Concerto, K. 503 (E. Auer-Mendl Rodan); P. Ben-Haim: "Israel Landscapes" (Ronli-Riklis); 10.05: Glazounov: Violin Concerto (Arieh Sadeh-Yoav Talmi); Enescu: Rumanian Rhapsody No. 2 (Bobescu); Hindemith: Chamber Music No. 3 (Siegfried Palm-Pierre-Michel Le Conte). 12.05: "My Concert." 1.05 p.m.: Midday Concert. 5.05 p.m.: Ravel: Concerto for the Left Hand (Wittgenstein); Mendelssohn: "Reformation" — Symphony (Sawallisch). 9.05 p.m. (STEREO): K. Stamitz: Concerto for Clarinet & Bassoon; Schubert: Symphony No. 8 (Fischer-Dieskau); Liszt: "Orpheus" — Symphonic Poem (Mehta); Khatchaturian: Violin Concerto (D. Oistrakh). 11.35 p.m.: "Finale."

SATURDAY: 08.05: Corelli: Concerto Grosso in f minor; Mozart: Violin Concerto No. 5, K. 219 (Szeryng); Prokofiev: "The Love of Three Oranges" — Suite. 09.30: Musical Quiz. 1.05 p.m. (STEREO): Bach-Walton: "The Wise Virgins" — Ballet Music (Cleveland); Schubert: Piano Quintet ("Trout"). 3.05 p.m.: Beethoven: String Quartet, op. 127 (Amadeus); Bartok: Quartet No. 3 ("Melos"). 8.05 p.m.: Copland: Sonata; Nocturn; Dance from "Rodeo" (Tiberius Klausner, violin; Leo Markus, piano). 11.05 p.m.: "Listen and Solve." 00.08: "Music from Faraway Countries" — Africa, Korea, Japan, India (until 1 a.m. — in STEREO).

SUNDAY: 06.05-10.55: Morning Concert (no details given); 12.35: Dina Avrech plays Schumann, Scriabin, Milhaud. 1.05 p.m.: Midday Concert. 4.06 p.m.: "Musica Viva" — George Crumb: "Voice of the Whales"; "Night of the Four Moons." 5.05 p.m.: Bruckner: Mass in e minor, two Motets. 8.05 p.m.: IPO-Brahms: Symphony No. 4 (Steinberg); Bloch: Violin Concerto (Ill Taub-Torkanowsky). 11.05 p.m.: Mozart: Trio, K. 254 (Beaux Arts); Reger: Quartet, op. 121.

MONDAY: 08.05: Famous Artists. 09.05: Light Classics. 10.05: "Yuval" Trio plays trios by Naira and Dvorak (op. 65). 12.35: Bach: Partita No. 5 (Richter); Vivaldi: Cello Sonata (Tortelier). 1.05 p.m.: Edel: Village Symphony (Menuil Rodan); Couperin: Capriccio for 2 Bassoons; Villa-Lobos: "Modinha" (Stokowski); Lalo: Norwegian Rhapsody (Martinon). 4.06 p.m.: Bella Davidovics (Dubrovnik, 1973): Chopin: Andante Spianato; Prokofiev: Sonata No. 3; Schumann: "Carnaval." 5.05 p.m.: Light Accent on Music. 8.05 p.m.: Mozart: "The Abduction from the Serail" — complete opera. 11.05 p.m.: Mahler: Symphony No. 5.

TUESDAY: 08.05: Musical Delicacies. 09.05: Rostropovich. 10.05: "The Happy Station" 700 years of musical comedy — music by Bernstein, Goddard, Weill, Rossini. 12.35: Choirs. 1.05 p.m.: Corelli: Concerto Grosso in F; Rachmaninov: Corelli-Variation (V. Ashkenazi); Tippett: Concert Fantasy on a Theme by Corelli (Bath Festival Orch. Tippett conducting). 4.06 p.m.: "The Hunter." 5.05 p.m.: "Jazz." 8.30 p.m. (STEREO): Symphony Concert (see "Poster").

WEDNESDAY: 08.05: Daquin: "Le Coucou" (Malcolm); Tommasini-Scarlatti: "The Good-humoured Ladies"; Haydn: Organ Concerto. 09.05: Braun: "Spring Tale"; Caudieso: Mandoline Concerto (Bianco); Mozart: Trio, K. 502 (Yuval). 10.05: Earlock: "Capriol" — Suite; Dvorak: 2 Slavonic Dances; Respighi: "Pines of Rome" (Muench). 12.35: Ereli and Yoav Talmi play Diavet: Flute Sonata; Veracini: Sonata. 1.05 p.m.: Midday Concert. 4 p.m.: "Mendelssohn and Schumann." 5.05 p.m.: Requests for Band Music. 5.35 p.m. (repeat): Musical Quiz. 8.05 p.m.: Portrait of Debussy, in Word and Music. 11.05 p.m.: "My Concert."

THURSDAY: 08.05: Famous Artists. 09.05: Ravel: "L'Heure espagnole" (Maazel). 10.05: music by Pachelbel, Donizetti, Debussy, Dragan, Ginastera (Goldenthal, Nishida, Brunde, R. Menze, Y. Cohen). 12.35: Beethoven: Octet, op. 103. 1.05 p.m.: Tchaikovsky: "Manfred" Symphony (Markevics). 4.06 p.m. (STEREO-repeat) Symphony Concert (see Tuesday). 8.05 p.m.: "This is Studio One" (Magazine). 9 p.m.: "New Sounds" (STEREO); Francesco Hoch: "Prove Concertanti" for 6 instrumental groups; Giacomo Manzoni: "Paroles de Beckett" (Maderna) — International Forum, Paris 1973.

TV PROGRAMMES

FRIDAY
5.00 The Partridge Family. 5.25 Erev Shabbat programme. 6.00 News. 6.05 Shabbat Song. 8.10 Weekly Magazine. 9.10 An Evening with Yehoram Gaon 10.00 "Beyond A Reasonable Doubt" — film. 11.20 News.
Educational: 4.00 For Kindergarteners. 4.20 Legend. 4.30 "Lag Baomer."
ARABIC: 6.00 News. 6.04 film. 7.45 News. 8.02 Programme Review.

SATURDAY
8.00 Hamavdil. 8.30 Mabat. 9.10 Ironside. 10.00 Mabat Sport. 10.50 Entertainment from Abroad. 11.40 News.
Arabic: 6.00 News. 6.01 Requests. 6.32 Innovations and Inventions. 6.45 Entertainment from abroad. 7.30 News.

SUNDAY
5.30 News. 5.33 The Brady Bunch. 6.00 Ot Ot Ot. 8.00 Youth Magazine. 8.30 Mabat. 9.00 "It Takes a Thief." 9.50 "Elizabeth R" — Documentary. 11.20 News.
Educational: 7.50 Technology 8. 8.15 Geometry 9. 8.40 Literature 2-5. 9.05 English 5. 10.00 English 8. 10.00 Science 8. 10.45 French. 11.05 Algebra 9. 11.25 Maths. 8. 12.00 English 10. 12.20 Advice and Guidance 8. 1.00 Technical Drawing 9. 1.20 A game on word 7-9. 1.40 Chess — Lesson 29 4.49 Science. 5.10 Electricity.
Arabic: 6.30 News. 6.32 "The Forest Rangers." 7.00 "Jerusalem" — Documentary. 7.30 News and Weekly Magazine.

MONDAY
5.30 News. 5.32 "Windows on the World" — a Magazine programme. 6.00 "Game and Hobbies." 8.00 "Pollyanna." 8.30 Mabat. 9.00 "The Smell of Hay." 9.30 "What Next" — Questions after the war. 10.20 Mannix. 11.10 News.
Educational: 8.15 English 6. 9.05 Geometry 6. 10.00 Biology 9. 10.20 English 5. 11.25 Geometry 8. 12.00 Biology 10. 12.20 Science 7. 12.40 Literature 2-5. 1.00 Biology 9. 1.20 Science 6 1.40 Meeting with an author. 4.00 Story. 4.18 Drawing. 4.36 English. 4.55 Meeting with an author.
Arabic: 6.30 News. 6.32 Sport. 7.17 Projector. 7.27 Programme Review. 7.30 News.

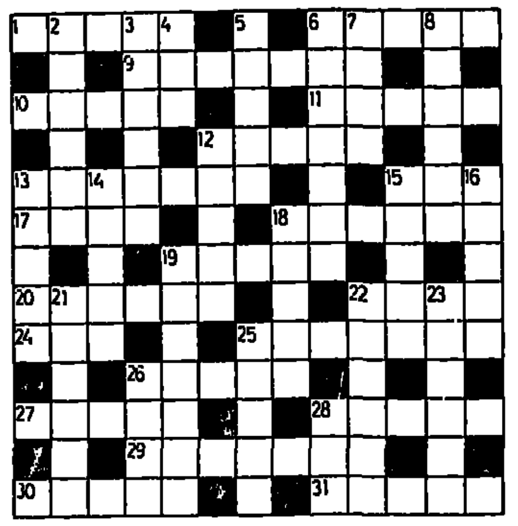
TUESDAY
5.30 News. 5.32 Service Broadcast. 5.42 Science Series. 6.10 A short film with Charles Chaplin. 6.30 "My friends all over the world" — Hong Kong. 8.00 Morasha. 8.30 Mabat. 9.00 "MacMillan and Wife." 10.15 Moked. 11.05 News. 11.10 Service Broadcast.
Educational: 9.05 Maths. 7. 10.00 English 9. 10.20 English 6. 10.45 For Kindergarteners. 11.05 Geometry 9. 11.25 English 7. 12.00 English 10. 12.20 English 8. 1.00 Technology 9. 1.40 Film. 4.00 A page from a book. 4.14 Documentary. 4.35 Discussion.
Arabic: 6.30 News. 6.32 Songs. 7.00 Family Magazine. 7.30 News.

WEDNESDAY
5.30 News. 5.32 My Friend Flicka. 6.00 Cartoons. 8.00 Nanny and the Professor. 8.30 Mabat. 9.00 "Equal amongst Equals" — Documentary. 9.40 "The Iron Maiden" — film. 11.20 News.
Educational: 8.15 Maths. 5. 8.40 Literature 7-9. 9.05 Maths. 8. 10.00 English 9. 10.20 English 7. 10.45 Story. 11.05 Biology 9. 11.25 English 8. 12.00 Algebra 10. 12.20 Geometry 8. 1.00 Music. 1.20 Science 7. 1.40 A game on Words. 7-9. 2.10 Technical Drawing 9. 4.00 For Kindergarteners. 4.20 English. 4.45 Guidance for Teachers.
Arabic: 6.30 News. 6.32 "The Lost Peace" — documentary. 7.00 Poetry. 7.05 "Visiting Card." 7.27 Programme review. 7.30 News.

THURSDAY
5.30 News. 5.32 Circus. 5.40 The World of Walt Disney. 8.00 Documentary. 8.30 Mabat. 9.00 Hawaii 5-0. 9.50 "Kilayim" 10.40 The Match of the Week. 11.30 News.
Educational: 8.15 Geometry 8. Literature 2-5. 9.05 Maths 8. 10.00 Technology 9. 10.20 Maths. 6. 10.45 For Kindergarteners. 11.05 Biology 9. 11.25 Science 8. 12.00 Algebra 9. 12.20 Science 7. 1.20 French. 1.40 Film. 4.00 English. 4.20 Maths. 4.45 Documentary. 5.00 Youth Magazine.
Arabic: 6.30 News. 6.32 Cartoons. 6.45 This is your problem. 7.30 News.

TWO-IN-ONE CROSSWORD

Use the same diagram for either the Easy or the Cryptic puzzle.



EASY PUZZLE

ACROSS
1 Allow in (5)
6 Girl's playthings (5)
9 Deserved (7)
10 Shoot from cover (5)
11 Dreads (5)
12 Ceremonies (5)
13 Allotted sparingly (7)
15 Beverage (3)
17 Give on loan (4)
18 Stage performers (6)
19 Tranquillity (5)
20 Human (6)
22 Absolute (4)
24 Small amphibian (3)
25 Stewed (7)
26 End part (5)
27 Ghostly (5)
28 Boring tool (5)
29 Motorists (7)
30 Type of poplar (5)
31 Encounters (5)

DOWN
2 Signify (6)
3 Threaten (6)
4 Golfing device (3)
5 Not brave (5)
6 Protection (7)
7 Poems (4)
8 Bigger (6)
12 Insurgent (5)
13 Thin mud (5)
14 Motionless (5)
15 Large books (5)
16 Requested (5)
18 Nut of an oak (5)
19 Form (7)
21 Tenders (6)
22 Treat wrongly (6)
23 Become less severe (6)
25 Bold (5)
26 Team (4)
28 Part of the body (3)

CRYPTIC PUZZLE

ACROSS
1 Mrs. Facing-both-ways! (5)
6 Mostly laughter, we hear, inter (5)
9 Again show one's displeasure? (7)
10 Two boys in blue (5)
11 Some gold moulded with tin? (5)
12 This dam place is just as sickly (5)
13 The people to give you a shingle (7)
15 Kipling's Eskimo character (3)
17 Busy doing nothing (4)
18 Boy poet? (6)
19 Dog-fight specialist? (5)
20 He wants to be alone (6)
22 Traveller's sustenance? (4)
24 Football essay (3)
25 Snappy wave? (7)
26 Let 1000 in one entrance (5)
27 Author who had an Oscar (5)
28 Consider work (5)
29 Where men have an Italian air about them (7)
30 Study periods (5)
31 Sound asleep! (5)

DOWN
2 About three minutes? (6)
3 Like land native to the French (6)
4 Name of a home-lover (3)
5 A fight with a cleaner (5)
6 He flies one way over a hill (7)
7 TV street with a gang (4)
8 Amorous to Eric, maybe (6)
12 A Caledonian course (5)
13 Figure in the rowing world (5)
14 It's much better than death (5)
15 In which to go paddling (5)
16 No book, but it can be read (5)
18 Central beater (5)
19 Grumbling bookmakers? (7)
21 Winter coat wearer (6)
22 Game for one keen on colour? (6)
23 Elementary book for a learned person (6)
25 They enable pushing types to get on (5)
26 One woman and many a man (4)
28 She lacks her terminating part (3)

Wednesday's Easy solution
ACROSS.—3, Sweep. 8, Mitre. 10, Lovel. 11, Too. 12, Refer. 13, Fancied. 15, Vices. 18, Elm. 19, Pellet. 21, Pelican. 22, Hard. 23, Over. 24, Adverse. 26, Severs. 29, Not. 31, Tread. 32, Attract. 34, Scoms. 35, Ire. 36, Seven. 37, Scene. 38, Stand.
DOWN.—1, Vital. 2, Proceed. 4, Weed. 5, Eleven. 6, Peril. 7, Meleo. 9, Ton. 12, Reminds. 14, Ill. 16, Clove. 17, Stare. 19, Parents. 20, Chest. 21, Prove. 24, Ostrich. 24, Ardent. 25, Rot. 27, Erred. 28, Eases. 30, Scent. 32, Amen. 33, Are.

Wednesday's Cryptic solution
ACROSS.—3, Stool. 8, Baron. 10, Latin. 11, Gas. 12, Sandy. 13, Done for. 15, Bells. 18, Ham. 19, FO-rest. 21, Fine day. 22, Atop. 23, O-din. 24, Doctors. 26, Harrow. 29, Had. 31, S-U.S.A.-N. 32, Heretic. 34, Cater(pillar). 35, Rix. 36, Sheet. 37, Sleet. 38, Ready.
DOWN.—1, Wag-on. 2, Rosehip. 4, Tear. 5, Old boy. 6, Layer. 7, Bills. 9, Ran. 12, Some-how. 14, FA-N. 16, Leeds. 17, Stand. 19, Farther. 20, Baths. 21, Fours. 23, Orderly. 24, Donate. 25, Oar. 27, Aught. 28, Racer. 30, Vixe. 32, Herd. 33, Tie.

SOLUTIONS TO TODAY'S PUZZLES ON MONDAY

BRIDGE
By George Levinrew

How would you and your favourite partner reach a grand slam with the North-South cards if West interfered with his ♣ suit? Today's deal is from a Jerusalem top-bottom duplicate.

NORTH (D)
♠ A 9 6 5 4 2
♡ 7 3
◇ K J 10 6 4
♣ —

WEST
♠ J 7
♡ 8 4
◇ 5
♣ A Q J 8 6 5 3 2

EAST
♠ 8
♡ 10 9 6 2
◇ Q 9 8 3 2
♣ 10 9 4

SOUTH
♠ K Q 10 3
♡ A K Q J 5
◇ A 7
♣ K 7

At one table the auction started slowly with North bidding 2♠ weak, announcing 8-12 high card points. South was headed for a slam and skipped any preliminary exploration by bidding 4 NT. Was this good procedure? West decided to interfere. If you were West would you double? bid 5♣? 6♣? 7♣? The particular West in question decided that 5♣ was sufficient.

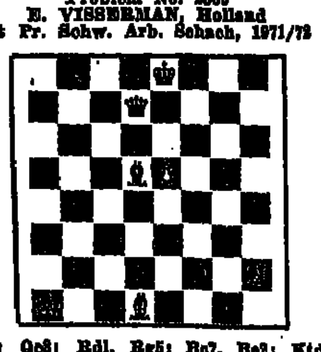
North-South had no special convention for rebidding after an interference of an ace asking bid. So North with his two suit hand merely bid 5◇.

South simply had to place the ◇K in North's hand. How else could he account for the opening 2♠ bid and the rebid in diamonds? So wanting the best possible top-bottom score for a small slam, the grand slam was far from certain, South bid 6 NT rather than 6♠. West avoided the lead of the ♣A. Declarer made all 13 tricks.

I think that over 5♣ North should have bid 6♣. This might have enabled South to safely bid 7♠. It would have been more difficult for North-South if West had pre-empted with 6♣. After such a bid would you as North have had the courage with the void in clubs and in light of South's 4 NT, to bid at the seven level?

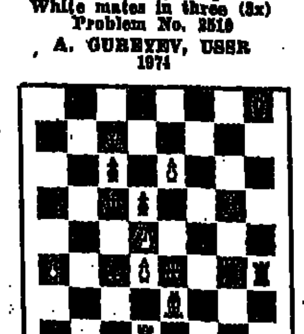
CHESS / Eliahu Shahaf

Problem No. 2509
E. VISSERMAN, Holland
1st Pr. Schw. Arb. Schach, 1971/72



Ke8; Qe8; Rd1, Rg5; Bc7, Be2; Ktd4; Pa3, d3, e6. (10)
Ke5; Rg3, Rh3; Bh8; Pe6, d5. (6)
White mates in three (3x)

Problem No. 2510
A. GUBEYEV, USSR
1974



Ka1; Rh3; Bd1; Pe5. (4)
Ke6; Qd7; Bd5. (3)
White to play and draw

SOLUTIONS Problem No. 2505 (Vetruba). 1.Rf7! thr. 2.Q:e2; 1.- d3 2.Kf3; 1.- e4 2.K:e3. Problem No. 2506 (Gulayev). 1.Bd4+ Ka8 2.e4 Kd3 3.e5 Ktb8 4.e6 Kta5 5.e7 Ktc6 6.e8R! and wins.

THE WORLD CHAMPIONSHIP
King's Indian Defence
A. KARPOV — B. SPASSKY
Third game of the match
1.d4 Ktf6 2.c4 g6 3.Ktc3 Bg7 4.e4 d6 5.Ktf3 0-0 6.Be2 e5 7.0-0 Bg4 8.d5 Ktbd7 9.Bg5 a6 10.a4 Qe7 11.Qd2 Rae8 12.h3 B:f3 13.B:f3 e6 14.b3 Kh8 15.Be2 Ktg8 16.Be2 e5 17.g4 Qd8 18.Kg2 Qh4 19.f3 Bh6 20.g5 Bg7 21.Bf2 Qf4 22.Be3 Qh4 23.Qe1 Q:e1 24.Bf:e1 h6 25.h4 h:g 26.h:g Kte7 27.a5 f6 28.Reb1 f:g 29.b4 Ktf5 30.B:g5 Ktd4 31.b:c Kt:e5 32.Rb6 Bf6 33.Rh1+ Kg7 34.Bh6+ Kg8 35.B:f8 R:f8 36.R:d6 Kg7 37.Bd1 Be7 38.Rb6 Bd8 39.Rb1 Rf7 40.Kta4 Ktd3 41.Ktb6 g5 42.Ktc8 Ktc5 43.Ktd6 Rd7 44.Ktf5+ Kt:f5 45.e:f e4 46.f:e Kt:e4 47.Ba4 Re7 48.Rbe1 Ktc5 49.R:e7+ B:e7 50.Bc2 Bd8 51.Ra1 Kf6 52.d6 Ktd7 53.Rb1 Ke5 54.Rd1 Kf4 55.Re1. Black resigns.

Caro-Kann Defence
B. SPASSKY — A. KARPOV
1.e4 c6 2.d4 d5 3.Ktc3 d:e 4.Kt:e4 Bf5 5.Ktg3 Bg6 6.Ktf3 Ktd7 7.Bd3 e6 8.0-0 Ktgf6 9.c4 Bd6 10.b3 0-0 11.Bb2 Qe7 12.B:g6 h:g 13.Qe2 Rfe8 14.Kte4 Kt:e4 15.Q:e4 Be7 16.Rad1 Rad8 17.Rfe1 Qa5 18.a3 Qf5 19.Qe3 g5 20.h3 g4 21.h:g Q:g4 22.d5 e:d 23.c:d e5 24.d6 Bf6 25.Ktd2 Q:e2 26.R:e2 Re8 27.Kte4 Bd8 28.g4 f6 29.Kg2 Kf7 30.Re1 Bb6 31.Rec2 R:c2 32.R:c2 Ke6 33.a4 a5 34.Ba3 Rb8 35.Rc4 Bd4 36.f4 g6 37.Ktg3 e:f 38.R:d4 f:g 39.K:g3 Rc8 40.Rd3 g5 41.Bb2 b6 42.Bd4 Rc6 43.Be3 Rc5 44.Kg2 Rc8 45.Kg3 Kte5 46.B:e5 f:e 47.Rd1 a:b 48.Rd4 Ke5 49.Rd1 a:b 50.Rb1 Rc3+ 51.Kf2 Rd3 52.d7 R:d7 53.R:b4 Rd6 54.Ke3 Rd3+ 55.Ke3 Ra3. White resigns.

Sicilian Defence
V. KORCHNOI — T. PETROSIAN
Fifth game of the match
1.e4 c5 2.Ktf3 g6 3.d4 c:d 4.Kt:d4 Bg7 5.c4 Ktf6 6.Qtc3 Ktc6 7.Be3 Ktg4 8.Q:g4 Kt:d4 9.Qd1 Kte6 10.Qd2 d6 11.Be2 Qa5 12.Rc1 Bd7 13.0-0 Ktc5 14.Bh6 0-0 15.B:g7 K:g7 16.b3 Bc6 17.Rfe1 Kte6 18.Bg4 Rad8 19.Re3 Kf4 20.g3 h5 21.Qb2! h:g 22.Ktd5+ e5 23.g:f Rde8 24.Bg3 Bd7 25.Rd1 f6 26.f:e R:e5 27.Kte3 Qe5 28.Qd2 f5 29.Q:d6 Q:d6 30.R:d6 Be6 31.f3; Kh6? 32.f4 R5e8 33.e:f Bf8 34.R:g6+ Kh7 35.Bg5 Re1+ 36.Kf2 Rh1 37.Rh5+ Kg7 38.Ktd5 Ra1 39.f6+ Kg6 40.Bg5+ Kf7 41.Rg7+ Ke6 42.Re7+ Kf5 43.Re5+. Black resigns.

KEEP OUT THE KING!
White — Ke5; Ra7; Pe5, f5, g4. (5).
Black — Kh6; Re1; Pf7, g5. (4).
White had an easy win playing 1.Re7! Rd1 2.Re8 Rd2 3.f6! Kg6 3.Rg8+ Kh6 4.e6! Instead he decided to bring the king nearer to the battlefield and played 1.Kd6? which resulted in 1.- R:e5+! 2.K:e5 f6+! — stalemate. (Tomovic — Vidman, Ljubljana, 1945).

THE BRILLIANT TOUCH
White — Kf1; Qf3; Re1, Rd3; Ktd4, Ktg1; Pa2, b2, e4, g2. (10). Black — Kb7; Qe4; Re8, Rh1; Bf5; Pa5, b6, c6, c7, f4, g4. (11).
In this position Black played 1. — Bg6, and the game was finally drawn. By sacrificing Her Majesty he could, however, score a brilliant victory: 1.- Qd3+!! 2.R:d3 B:d3+ 3.Kte2 g3!! 4.Q:f4 (4.Qf3 B:e2+ 5.Q:e2 R:g1+ 6.K:g1 R:e2) 4. — R:e2 5.Q:g3 Rd2+! 6.Ke1 R:b2 7.Qe3 R:g2! followed by Rh:g1+, and wins. (Gipslis — Romanishin, Tbilisi, 1973).

NATIONAL TEAM CHAMPIONSHIP
For the first time in the history of the National Team Championship, the 12 teams of the First Division gathered on April 26/27 in Hotel Hakibbutz, Netanya, for a double round. The event was a great success in every respect, with almost all the top players taking part. The overall standings after the 7th round: Bat Yam Hapoel 26½ (1), T.A. University 26 (1), Haifa Technion I 25½ (3), Rishon Lezion Feldklein 24 (3), Ramat Gan 20 (2), T.A. Youth Centre 20 (1), Haifa Lasker and Emek Hefer Hapoel 18½, T.A. Lasker 18 (1), Jerusalem Rubinstein 17 (1), Haifa Technion II 16½ (3), Jerusalem Hapoel 10½ (3). Haifa "Herzliya" and Holon Hapoel are in the lead in the Second Division North and South respectively.

ISRAEL PROBLEMISTS' ASSOCIATION. The general annual meeting of the I.P.A. will take place tomorrow, May 11, 8 p.m., at Hotel Hakibbutz, Netanya. Members and problem friends are welcome.

WHAT'S ON

Plant a Tree in Israel With your Own Hands:
Free tours for planters to the Hills of Judea leave every Monday and Wednesday from Jerusalem and every Tuesday from Tel Aviv. For details and registration please call Visitors Department, Keren Kayemet Le-Israel (Jewish National Fund); in Jerusalem — Rehov King George, corner Rehov Keren Kayemet. Tel. 35261, in Tel Aviv — 96 Rehov Hayarkon, opp. Dan Hotel, Tel. 234449.

Visiting Jerusalem?
Discover the city with Carta's new Tel Aviv Map. At hotels and bookstores.
A Stone in David's Tower. Sound and Light Show in Jerusalem. Every evening, except Friday, 7.30 p.m. in Hebrew; 8.45 p.m. in English. Additional show at 10 p.m. — Mon., Tues., Wed., Sat., in English. Sun., Thurs. in French. Tickets: Jerusalem agencies and Citadel box office (evenings). Please come warmly dressed.

Hadassah Tours
1. Medical Centre at 9.30 a.m., 11.00 a.m., 12.15 p.m. and 3.00 p.m. Last Tour on Friday at 12.15 p.m. Kennedy Building. No charge. Buses 19 and 27.
2. Morning half-day tour of all Hadassah projects. IL8.40 ($2) per person towards transportation and refreshments. By reservation only: Tel. 416333.
HEBREW UNIVERSITY, conducted tours in English, weekdays at 9 and 11 a.m. starting from the lobby of The Administration Building at the Givat Ram Campus. Tours of the Mount Scopus Campus at 11.30 a.m. from the lobby of the Truman Building. For further details call Public Relations Dept. Tel. 30211 ext. 725.
Tourists and visitors come and see the General Israel Orphans Home for Girls, Jerusalem, and its manifold activities and impressive modern building. Free guided tours weekdays between 10-4. Bus No. 6 Kiryat Moshe. Tel. 528291.
Jerusalem Biblical Zoo, Schneller Wood Romema. Tel. 533822, 7.30 a.m.-dusk.

WIZO
Wizo Tourist Department. 1 Rehov Mapu. Free Daily Tours, 9 a.m., call 226060.
1. Rehov Mapu. Daily Home Hospitality Service run by Israeli volunteers for volunteers from abroad. Open House for New Immigrants, Tourists, Wizo Members every Tuesday, 4-6 p.m.

AT THE KHAN THEATRE (opposite railway station)
1. The "Pro-Musica" orchestra, conducted by Dalia Atlas, programme includes works by Handel, Haydn, Dvorak, Saturday May 11, 1974.
2. Folklore Evening of Song and Dance, with INBAL. Every Wednesday at 9 p.m.

TEL AVIV
Tel Aviv Museum, Sderot Shaul Hameleoh. Exhibitions: New Building: Moshe Castel Retrospective Exhibition Graphic Halls — Lovis Corinth: 120 drawings, etchings, lithographs, woodcuts. Eric Brum — Posters from Finland; Meyerhoff Hall: Israeli art. Jaglom Hall: Impressionism. Hall No. 3: Surrealism, post-cubism. Haft Hall: kinetic art. Helena Rubinstein Pavilion, 6 Rehov Tarsat. Uri Lifshitz Paintings, Drawings, Etchings, Visiting Hours in both buildings: Sun., Mon., Wed. Thurs. — 10 a.m.-5 p.m. Tues. 10 a.m.-1 p.m.; 4 p.m.-10 p.m.; Fri 10 a.m.-2 p.m.; Sat 6 p.m.-10 p.m.
The Helena Rubinstein Art Library (new building) open: Sun-Thurs.: 10 a.m.-4 p.m.; Fri. 10 a.m.-1 p.m.
Ha'aretz Museum, Tel Aviv Museum Centre, Ramat Aviv (1) Glass Museum; (2) Kadmon Numismatic Museum; (3) Ceramics Museum; (4) Museum of Science and Technology; (5) Museum of Ethnography and Folklore (6) Alphabet Museum; (7) Nechushtan Pavilion; (8) Tel-Qasile Excavations; Open: Sun., Mon., Tues., Wed., Thurs., 9 a.m.-4.00 p.m. Fri. 9.00 a.m.-1 p.m., Sat. 10.00 a.m.-2.00 p.m.
Temporary exhibition at the Glass Museum, Ramat Aviv: Glass from Scandinavia.
MUSEUM OF ANTIQUITIES OF TEL AVIV-YAFO, 10 Rehov Mifratz Shlomo. Open as above.
MUSEUM OF THE HISTORY OF TEL AVIV-YAFO, 27 Rehov Bialik. Open as above but closed Saturday.

Conducted Tours:
Tel Aviv University
Free conducted tours in English, of RAMAT AVIV CAMPUS daily except Saturday. Assembly point at University — 10.30 a.m. Public Relations Dept. — Transportation — by public buses 25, 26, 79, 80. Free transportation on Mondays and Wednesdays from hotels: 9.30 a.m.-Tadmor, Sharon, Accadia, Valldor, Samuel, Aster, Dan Park, Deborah, Ady, Ami Shalom, Basle, 10 a.m.-Sheraton, Hilton, Ramat Aviv.
Mizrahi Women's Organisation of America and Canada 16, 18 Rehov Dov Hos., Tel Aviv, call Tel. 220187, 243106; Jerusalem 222646, 521608; Haifa, 64528; Beersheba, 3171.
ORT ISRAEL: for visits please contact: ORT Tel Aviv, Tel. 752291-2; ORT Jerusalem, Tel. 233876; ORT Haifa, Tel. 668000, ORT Netanya. Tel. 22922.
National Religious Women's Organisation Mizrahi and Hapoel Hamizrahi Women in Israel, 166 Rehov Ibn Gvirol, Tel Aviv; call Tel. 03-788042, 03-440316. Jerusalem: Tel. 02-30520, 02-35282. Mondays, Wednesdays guided tours, through Neve Sara Herzog Complex, Bnei Brak.

WIZO
Wizo Tourist Department. 116 Hayarkon St. Free Daily Tours, 9 a.m. Call 232939.
38 Rehov David Hameleoh. Daily Home Hospitality Service run by Israeli volunteers for volunteers from abroad.
Open House for New Immigrants, Tourist, Wizo, Members, every Wednesday, 4-6 p.m. When in Tel Aviv, visit the Wizo Boutique, 38 Rehov David Hameleoh.
Moetzet Hapoalot — Pioneer Women: Courtesy tours Sunday through Thursday 9 a.m. Tel Aviv, Histadrut Bldg., 93 Rehov Arlosorov, Tel. 261111; Jerusalem Beit Elisheva, Rehov Elazar Hamodai, Katamon, Tel. 31616; Haifa Community Centre, 14 Rehov Zahal, Kiryat Eliezer, Tel. 523584. Phone for reservations.
• Canadian Hadassah-Wizo Office, 116 Hayarkon, Tel. 227060, 8 a.m.-2 p.m.
Hadassah Club, 80 Rehov Hayarkon. Tel. 56039.
Israel Wax Museum, depicting the "Rebirth of Israel." Shalom Mayer Tower, Tel Aviv, Tel. 57304.

NETANYA
WIZO
Wizo Tourist Department. Free tours conducted by appointment. Please call Mrs. Zelzion 053-23192. 13 McDonald Rd. Daily Home Hospitality Service run by Israeli volunteers for volunteers from abroad. Open House for New Immigrants, Tourists, Wizo Members, every Wednesday 4-6 p.m.

HAIFA
Hadassah Club Youth Aliya office, 209 Rehov Hameginim, Tel. 642481, 664876.
GOLDMAN ART GALLERY, 93 Sd. Hanassi, Haifa. Exhibition by the sculptor Aaron Bezalel, who is showing the best of his works. Opening on Sat., May 11, 1974, at 6.00 p.m. Open daily 10 a.m.-1 p.m., 4-7 p.m., 8-10 p.m., Sat. 6-9.30 p.m. New Tel. 04-80460.
WIZO
Wizo Tourist Department. 50 Rehov Moriah Daily Tours, 9 a.m. Free of charge. Call 84449, Daily Home Hospitality Service run by Israeli volunteers for volunteers from abroad. Open House for New Immigrants, Tourists, Wizo Members, every Wednesday, 4-6 p.m.
University of Haifa. Free conducted tours in English; daily from 9 a.m. till 4 p.m. Friday, 9 a.m. till 2 p.m. Details: Public Relations Dept., Tel. 254405.

EILAT
WIZO
Wizo Tourist Department. Daily Tours, 9 a.m. Free of charge. Please call Mrs. Faye Morris, 059-2961.

NAHARIYA
WIZO
Wizo Tourist Department. Free Daily Tours, 9 a.m. Please Call Mrs. Zimenhauer 04-920097.

SATURDAY
JERUSALEM
Organ Music by Philip Regev every Saturday at 11.30 a.m. Y.M.C.A. Auditorium. Public welcome.

Driver,
Not everyone can serve at the front but everyone can give a lift to soldiers from the front!

Parents Home and Ward for the Chronically Ill
RAMAT TIVON
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THE ISRAEL CINEMATIQUE
Tel Aviv-Yafo Municipality Youth and Culture Dept.
Tel Aviv University Faculty of Arts and Communications
The Israel Film Archives, Haifa
THE CINEMATIQUE IS ONE YEAR OLD — A SELECTION OF OUTSTANDING PRODUCTIONS

11.5. at 6.30 at 9.00	LE NOTTI DI CABIRIA — F. Fellini MODERN TIMES — C. Chaplin
12.5. at 5.00 at 7.00 at 9.00	BATTLESHIP POTEMKIN — S. Eisenstein DAS CABINET DES Dr. CALIGARI — R. Wiene M — F. Lang
13.5. at 6.00 at 8.30	HENRY V — L. Olivier LES ENFANTS DU PARADIS — M. Carné
15.5. at 4.30 at 6.00 at 9.00	SCARFACE — H. Hawks A FILM OF W. WYLER JUDGE ROY BEAN — J. Huston
16.5. at 4.30 at 6.00 at 9.00	LES VACANCES DE M. HULOT — J. Tati MISS JULIE — A. Soberg HOUR OF THE WOLF — I. Bergman
17.5. at 2.30	JULES ET JIM — F. Truffaut This film will be shown at the Tel Aviv Museum.

4 Rehov Pumbadita, Tel Aviv, Tel. 284425, Box Office 235865
Buses 12, 18, 19, 20, 21, 22, 55, 61, 62, 66

The Israel National Opera
1 Allenby Road ● Tel. 57227
13.5 Jerusalem, Binyenei Ha'ooma at 8.30
16.5 Haifa, Armon Hall at 9.00
21.5 Tel Aviv at 8.30
CARMEN — BIZET
with Judith De-Paul (Metropolitan)
11.5.74 Tel Aviv at 8.30
CIRCUS PRINCESS
1.6 Tel Aviv 5.6 Jerusalem
LE NOZZE DI FIGARO — MOZART

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the nest pub restaurant
IN HERZLIYA PITUAH
Opposite Daniel Towers
Open everyday 6.30 p.m.-?
Friday and Saturday also, 12 noon-3 p.m.
We used to say that our steaks were the best in Israel, and our hamburger, the best in the world. Now our customers say it for us.
If you've never tried a Kosher pub, and have a oaneinehora appetite, try us!
Host: CYRIL ROBERTS

BATSHEVA dance company
TEL AVIV, NAHMANI, 8.30
May Performances

Tomorrow Saturday,	11th	Monday,	20th
Monday,	13th	Tuesday,	21st
Tuesday,	14th	Thursday,	23rd
Thursday,	16th	Saturday,	25th
Saturday,	18th		

Tickets: Kanaf, 83 Allenby Road, Yuki-Lean, 14 Kikar Dizengoff, and ticket agencies, and at box office on evening of performance.
EIN HAROD, Me'uhad, Tues., May 27, 9.00
PARDESS HANNA, Dekel (Concert Circuit)
Mon., May 28, 8.30
LOD, Orly (Concert Circuit) Thurs., May 30, 8.30.
Registration continues for subscription tickets:
JERUSALEM, Cahana, 2 Rehov Herbert Samuel; Tel. 222831
HAIFA, Nova, Rehov Herzl; Tel. 665272
TEL AVIV, Batsheva, Bat-Dor, 30 Rehov Ibn Gvirol; Tel. 263175

Israel Theatres

Haifa Municipal Theatre
THE INSPECTOR GENERAL
Tomorrow, Sat., May 11, HAIFA
SYLVESTER '72
Tel Aviv, Tzavta Sun., May 12, Jerusalem Mon., May 13,
SAVED!
Haifa Sun., May 12,

The Cameri Theatre
THE SEAGULL
Tel Aviv Sat., May 11,
AS YOU LIKE IT
Last performance
Tel Aviv Sun., May 12,
Tel Aviv Mon., May 13,
JACOBI AND LEIDENTHAL
Tel Aviv, Tzavta Mon., May 13,

Habimah
SLAMMING DOORS
Tel Aviv, Large Hall Sat., May 11, 8.30
HOW THE OTHER HALF LOVES
Tel Aviv, Small Hall Sat., May 11, 8.30
HO! HO! JULIET
Jerusalem Sat., May 11, Habimartef
THE DAY BEFORE
Tonight, May 10, 9.30
Sat., May 11, 9.00

BAR-ILAN UNIVERSITY
DEPARTMENT OF MUSICOLOGY
NOON CONCERT
Piano Music by Claude Debussy
Arie Vardi, piano
The Concert will take place on Sunday, May 5, 1974 at 1.00 p.m. — Schleifer Auditorium.
Tickets at ILI can be obtained at the entrance, before the concert

Frank Hotel, Nahariya—
Have a wonderful rest; enjoy our hospitality
Ideal for a fantastic honeymoon
Specially in May and June; including trips, draws, surprises. Special get-to-know-the-Frank prices.
Bookings: Tel. 04-920278
or through ON IRU'AH VENOFESH LTD.
22 Rehov Herzl Haifa; 4 Rehov Reines and 113 Allenby Road, Tel Aviv; 4 Rehov Herzl, Netanya.

ASCHER'S JEWISH CAMP
Institut Israélite Ascher 1880 BEX Switzerland
Founded 1905
YOUTH SUMMER COURSE DURING JULY AND AUGUST
Details: Ascher Family, P.O.B. 1880, BEX Switzerland

هكذا من الأصل

Tel Aviv Cinemas

Commencing Saturday, May 11, at 7.15 p.m. and 9.30 p.m.
Weekdays at 4.30, 7.15, 9.30 p.m.
See times of performance of individual cinemas

ALLENBY Tel. 57820
ISRAEL PREMIERE
4.30, 7.15, 9.30
"One of the best suspense Movies of the Year" — WPIX — TV
"SUSPENSEFUL" N.Y. Post

YOU'LL LIKE MY MOTHER
a thriller
★ PATTY DUKE
★ RICHARD THOMAS
C.I.C. in colour

BEN YEHUDA Tel. 222759
ISRAEL PREMIERE
ROMY SCHNEIDER
JEAN-LOUIS TRINTIGNANT
LE TRAIN

CINEMA ONE Tel. 57952
3rd week
JOHN WAYNE
McQ
4.30, 7.15, 9.30

CINERAMA
3rd week
4.30, 7.15, 9.30
CARLO PONTI *presents*
SUZY KENDALL
TINA AUMONT
CARNAL VIOLENCE
A Ralph Zuker film
Distribution: Kounio Film
in colour

ESTHER Tel. 225610
2nd week
DUSTIN HOFFMAN
STEVE MACQUEEN
PAPILLON
Sat., 7 and 9.30
4, 7, 9.30

EDEN Tel. 57450
2nd week
Sat. 7 and 9
Weekdays: 4, 7 and 9
A Turkish Film in Colour
THE SWEET DREAM

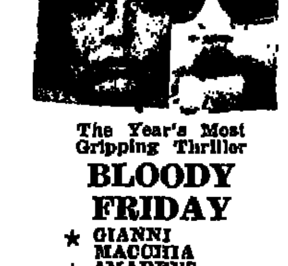
GAT Tel. 267888
4th week
JACK LEMMON · JULIET MILLS
in
A BILLY WILDER FILM
Avanti!
United Artists
Owing to the length of film 3 perfs daily at 6.30 p.m. and 9.00 p.m.
Please be on time

CHEN Tel. 282288
4th week
4.30—7.15—9.30
THE DON IS DEAD
"One of the best crime syndicate films since "The Godfather" — New York Post
ANTHONY QUINN
Adults only

DEKEL Tel. 454114/5
7th week
A FRANKOVICH PRODUCTION
40 Carats
Liv Ullmann | Edward Albert
DRIVE-IN
cinema
TEL. 477177
FIRST SHOW 7
For All The Family
WALT DISNEY'S

SNOWBALL EXPRESS
★ DEAN JONES
★ NANCY OLSON

SECOND SHOW 9.30
2nd week



The Year's Most Gripping Thriller
BLOODY FRIDAY
★ GIANNI MACCHIA
★ AMADEUS AUGUST
Sat. 11.5 only
★ KIM DARBY
"The Grissom Gang"

GORDON Tel. 244873
2nd week
L'EMMERDEUR
LINO VENTURI
JACQUES BREL
4.30 7.15, 9.30

HOD Tel. 226226
5th week
A true life dramatic film by SERGIO GOBBI
CHARLES AZNAVOUR
LES INTRUS
Adults only,
English Dialogue
4.30, 7.15, 9.30

LIMOR Tel. 260773
3rd week
BRIGITTE BARDOT
in Roger Vadim's film
DON JUAN '73
Adults only
An Angel film in colour

MAXIM Tel. 287457
3rd week
SISTERS
"Sex and violence in the devil's dance . . ." Playboy
4.30, 7.15, 9.30

Jerusalem Cinemas

Commencing Saturday, May 11, at 7.00 p.m. and 9.00 p.m.
Weekdays: 4.00

ARNON Tel. 224829
4th week
WOODY ALLEN
LOUISE LASSER
in the most amusing comedy
BANANAS

CHEN Tel. 222955
STEVE MCQUEEN
DUSTIN HOFMANN
in
PAPILLON
Perfs. 4 p.m., 6.45 p.m., 9.15 p.m.

EDEN Tel. 223829
JAMES COBURN
in
Pat Garret and Billy The Kid

EDISON Tel. 224056
The Great Turkish Film
with
ORHAN GENCERAY
SEV DEDI GOZLERIM

HABIRAH Tel. 232866
SARAH MILES
RICHARD CHAMBERLAIN
With a superb cast
in
Lady Caroline Lamb

ORGIL Tel. 234176
6th week
ANNIE GIRARDOT
MIREILLE DARC
BERNARD PERSON
Il n'y a pas de fumée sans feu

ORNA Tel. 224733
ALAIN DELON
ANNIE GIRARDOT
in
TRAITMENT DE CHOC
For Adults only

JERUSALEM Tel. 35067
2nd week
CLOCKWORK ORANGE
Perfs. 7-9 p.m.

ORION Tel. 222914
CLINT EASTWOOD
in his exciting film
Magnum Force
Perfs: 4, 6.45, 9 p.m.

RON Tel. 234704
CLIFF GERMAN
in the action and tension-filled film
COPS AND ROBBERS

SEMADAR Tel. 33742
Allen Funt's Film
What Do You Say To A Naked Lady?

MOGRABI Tel. 58881
8th week
STREISAND & REDFORD
THE WAY WE WERE
4.30, 7.15, 9.30
A Columbia film

OPHIR Tel. 613321
7th week
ROGER MOORE - JAMES BOND
"LIVE AND LET DIE"

4.30 — 7 — 9.30

ORDAN Tel. 55851
4th week
Oscar 1974
FRANCOIS TRUFFAUT
Daily 3.30, 7.00, 9.15
LA NUIT AMERICANE

PARIS Tel. 286605
ISRAEL PREMIERE
10—12—2—4—7.15—9.30
★ VINCENT PRICE
★ JOSEPH COTTEN

dr. phibes
"SEVEN STARS"
in colour
Adults only

ORLY Tel. 284025
8th week
A hilarious and sexy Swedish Comedy
THE LUSTFUL VICAR
Adults only
4.30, 7.15, 9.30
Dialogue in English

PEER Tel. 448795
10th week
GLENDA JACKSON
GEORGE SEGAL
A TOUCH OF CLASS
4.30, 7.15, 9.30

RAMAT AVIV Tel. 412701
7.15, 9.30
WALTER MATTHAU
as
Charley Varrick

STUDIO Tel. 55817
BAWDY TALES
Adults only
4.30, 7.15 9.30

TCHELET Tel. 445950
9th week
Harold & Maude
RUTH GORDON
BUD CORT
4.30 7.15 9.30

TEL AVIV Tel. 281181
The true story of rise and fall
New York's Bonnana Crime Family
Honour Thy Father
Adults only

ZAFON Tel. 445035
7th week
ANNIE GIRARDOT
IL N'Y A PAS DE FUMEE SANS FEU
4.30 — 7.15 — 9.30

Haifa Cinemas

Commencing Saturday, May 11, at 7.00 p.m. and 9.00 p.m.
Daily at 6.45 and 9.00 p.m. — Matinee at 4.00 p.m.

AMPHITHEATRE Tel. 664018
JANE FONDA
and LEE MARVIN
in the Oscar Winner Film
CAT BALLOU
In Colour

ARMON Tel. 664848
2nd week
ROGER MOORE
as JAMES BOND
in IAN FLEMING'S
LIVE AND LET DIE
Songs composed by
PAUL and LINDA McCARTNEY
Sat., 6.30 and 9.00
Weekdays,
4.00, 6.30 and 9.00

ATZMON Tel. 668003
2nd week
STEVE McQUEEN and DUSTIN HOFFMAN
in
PAPILLON
In Technicolor
4.00, 6.30, 9.15

BEIT ROTHSCHILD
Sat., Mon., Tues., Wed., 6.45, 9.00
And Quiet Flows The Don
Sunday at 7.00
The Bicycle Thieves
Sunday at 9.00
Ballad Of A Soldier

CHEN Tel. 666272
THE FORBIDDEN DECAMERON
For Adults Only
In Colour

MIRON Tel. 668003
From Friday Six Nonstop Perfs:
A Film of Sex Violence and Suspense
The Night Of The Scorpion
Technicolour

MORIAH Tel. 242477
A Virgin's Intimate Diary
For Adults Only
In Colour
Perfs: at 6.45, 9.00 only

ORDAN Tel. 663443
JAMES DEAN
Starring in Edna Ferber's Bestseller
GIANT
Perfs: at 6.00, 9.00

ORAH Tel. 664017
2nd week
BARBARA STREISAND
and ROBERT REDFORD
in a Great Love Story
THE WAY WE WERE
For Adults Only
No compl. tickets
Cinemascope and Colour

ORION Tel. 523030
HAIFA PREMIERE
A New Karate Action Film
The Awakening Punch
In Colour
Six Nonstop Perfs:
From Friday

ORLY Tel. 81868
5th week
WALTER MATTHAU
PETE 'N' TILLIE
CAROL BURNETT

PEER Tel. 662282
The Film That Shocked The World
Les Assassins De L'ordre
with
JACQUES BREL
As The Judge
CATHERINE ROUVEL
As The Prostitute
In Colour
For Adults Only

RON Tel. 669069
6th week
A perfect love affair in a great comedy hit
A TOUCH OF CLASS
GLENDA JACKSON
GEORGE SEGAL
In Technicolor

SHAVIT
GEORGE PEPPARD
Starring In The Extremely Interesting Tension Packed
GROUNDSTAR CONSPIRACY
In Colour
Perfs: All Week
At 6.45, 9.00

Ramat Gan Cinemas

ARMON Tel. 720706
3rd week
4, 7.05, 9.30
PETE 'N' TILLIE
WALTER MATTHAU
CAROL BURNETT

HADAR Tel. 723822
DAY OF THE DOLPHIN
GEORGE G. SCOTT
4.30, 7.15, 9.30

LILI
7.05, 9.30
MINNIE and MOSCOVITZ
Mats at 4.
PHANTOM IN THE JUNGLE

ORDEA Tel. 721720
4, 7.05 9.30
The Sexy Comedy
Take it easy Professor
LANDO BUZZANCA

OASIS
7.15, 9.30
LADY SINGS THE BLUES
Adults only

RAMA Tel. 721912
3rd week
CLINT EASTWOOD
Magnum Force

RAMAT GAN
7.15, 9.30
BLUME IN LOVE
GEORGE SEGAL
Adults only
in colour
no invitations & reductions

Herzliya

DAVID Tel. 984021
2nd week
Sat. and all week except Tuesday
7, 9.15
CABARET
LIZA MINELLI

Petah Tikva

SHALOM Tel. 917450
7.15, 9.30
Sat & all week
7, 9.15
The Amorous Headmaster
Mats. 3.30:
THE MONSTER

The Poster

THEATRE

AS YOU LIKE IT (Cameri) Peter James' modern-dress production is full of interesting innovations, some successful, some less, and has a remarkable performance, in the part of Rosalind, by Tiki Dayan. TEL AVIV (Cameri) Sun., Mon.

NO, NO JULIET! (Habimah) — Romeo and Juliet married and lived unhappily ever after in Ephraim Kishon's new comedy. The plot is neat, the jokes are tried and true, the audience laughs. JERUSALEM Sat., TEL AVIV (Habimah) Sun., Mon., Tues., Wed., Thurs.

HOW THE OTHER HALF LOVES (Habimah) — A silly comedy about mixed couples, with many doors opening, people coming and going for no good purpose. TEL AVIV (Habimah) Sat. 8.30.

THE INSPECTOR GENERAL (Haifa) — Gogol's immortal comedy about corruption, incompetence and stupidity in bureaucracy in a most amusing, grotesque presentation by Edna Shavit, with Oded Kotler and Yossi Yadin playing, respectively, the imposter and the town's mayor. HAIFA (Municipal Theatre) Sat. SAFAD (Zili) Thurs.

NEW YEAR '73 (Haifa, Stage 2) Yehoshuah Sobols' play about the clash of generations reveals some unpleasant truths about the generation of pioneers and about those who followed them. Lively dialogue and believable characters make for an interesting, thought provoking evening. Excellent acting by Nathan Meisler, Leora Rivlin, Michael Kfir and Gedaliah Besser. TEL AVIV (Zavta) Sun. 8.30. JERUSALEM (Khan) Mon. NEVE EITAN (Beit Kolin) Tues.

PLAZA SUITE (Cameri) — A revival of Neil Simon's comedy about the troubles of the New York rich. Plenty of laughs. ARMY Tues. TEL AVIV (Cameri) Thurs.

SHALOM, SHALOM, BUT NO PEACE (Habimah) — A rather inane little musical about King Solomon and his sexual troubles arising from old age and a proliferation of wives. ASHDOD Tues. NAZERETH Wed.

SLAMMING DOORS (Habimah) One of the silliest French boulevard comedies ever to reach these shores, ineptly directed, designed and acted. TEL AVIV (Habimah) Sat. 8.30, Thurs.

THREE WIDOWS (Gideon Shemer) — play by Shalom Aleichem. MISHMAR HASHARON Fri.

VARDA'LE'S YOUTH (Cameri) — Hanoch Levin's play *contains many of* the elements of his previous ones, but lifts them to a higher plane of abstraction and contains more depth. A very sad, very poetic, occasionally very funny play about empty lives. TEL AVIV (Cameri) Tues., Wed. GIVATAYIM MEUHAD GIVAT HAIM MEUHAD Thurs. 9.00.

WAITING FOR GODOT (Zavta) A superb production of Samuel Beckett's *modern* classic about the condition of man. Excellent acting under the direction of Edna Shavit. TEL AVIV (Zavta) Sat. 8.00, Tues. 8.30.

YA'ACOBI AND LEIDENTAHL (Cameri and Zavta) — A play by Hanoch Levin, author of Hefez, by far the best original play in a long time, beautifully directed by the author. TEL AVIV (Zavta) Mon. 8.30.

SAVED (Haifa) One of the most controversial plays of our times, about the empty youth in England cheating their emptiness by aimless violence. The famous scene about stoning a baby in its carriage has caused Edward Bond's play to be banned by censors in many countries. (Not yet reviewed).

TATE DU LACHST *(Satirical Theatre)* Yiddish comedian Dzigan is back with his usual blend of personal clowning and political satire, the latter more emphasized this time (See review).

THE SEAGULL (Cameri) Chekhov's *masterpiece* about wasted lives, which never fared well in Israel (as in other countries), in an ambitious production directed by famed Leopold Lindberg. Not entirely successful in concept and in acting, but a worth while evening *of theatre. TEL AVIV (Cameri) Sat.*

MUSIC

All events start at 8.30 p.m. unless stated otherwise.

JERUSALEM

"PRO MUSICA" — Chamber Orchestra, conducted by Dahlia Atlas, with Yair Kless, violin — works by Handel, Haydn and Dvorak — at the KHAN: Saturday, at 7 p.m.

ISRAEL PHILHARMONIC ORCHESTRA — Subscription Concert No. 9 — Piero Bellugi conducting, Mindru Katz, piano — Mozart (Serenata Notturna); Schumann (Piano Concerto); Bartok (Concerto *for Orchestra*) — Binyenei Haoomah: Sunday.

MUSIC AT THE MUSEUM — 16th-18th Century English music — Gilla Grossmayer, Eldad Neumark, the Madrigal Singer (Uzit Zderuyevitch); "Laron" Recorder Consort (Shlomo Tidhar) — Youth Concert: Monday, at 6 p.m.; Evening Concert at 8.30 p.m.

JERUSALEM SYMPHONY ORCHESTRA — Stanley Sperber conducting, Gila Yaron, *Jacqueline Willens, Jerome Barry* — J. Chr. Bach: Motet; J.S. Bach: Cantata No. 209; Buxtehude: Magnificat; Starer: "Ariel" — Cantata, the Chamber Choir of the Rubin Academy in Jerusalem — at the Municipal Theatre: Tuesday.

MUSIC AT EIN KAREM — All-Bach programme — Uzi Wiesel, cello, Eldad Neumark, harpsichord (for details see Tel Aviv Museum) — at Targ Music Centre, Ein Karem: Thursday. Special bus from King David at 7.50 p.m., from Kings Hotel at 8 p.m., from Mount Herzl at 8.10 p.m.-return trip assured. Tickets at Cahano's.

TEL AVIV

BACH AND BAROQUE MUSIC — Uzi Wiesel, cello, and Eldad Neumark, harpsichord — 3 Sonatas for cello and harpsichord (G Major, g minor, D Major) and Toccata for Harpsichord — at the Recanati Auditorium, the Tel Aviv Museum: Saturday, at 8 p.m.

ISRAEL PHILHARMONIC ORCHESTRA — Subscription Concert No 9. — details as for Jerusalem — Series 5: Satur*day; Series 8 (no mistake!): Monday.*

ISRAEL CHAMBER ENSEMBLE — Subscription Concert No. 5 — Gabriel Chmura conducting, Nicanor Zabaleta, harp — works by Wolf, Sadai, Boieldieu, Debussy, Prokofiev — at Beit Hachayal — Series 1: Sunday, Series 2: Monday, Series 3: Wednesday.

PIANO RECITAL — Vera Lengyel-de Leeuw — works by Berio, Avidom, Mozart; Chopin, Debussy and Frank — at *the Tel Aviv* Museum: Tuesday, at 8 p.m.

JAZZ EVENING — Mel Keller and his Big Band, with Juanita Smith — Dixieland, Swing, Israeli songs in jazz style — at *the Tel Aviv Museum: Wednes*day, at 8.30 p.m.

ISRAEL BACH SOCIETY — presents works by Vivaldi, Bach, Handel, Mozart, direction: Eli Freud, with Daniel Amarili (tenor), Eliahu Redlich (violin), Israel Robert (viola) at Stella Man's: Saturday, at 11 a.m.

HAIFA SYMPHONY ORCHESTRA — Subscription Concert No. 9 — Shmuel Friedman conducting Simha Heled, cello — *Schubert: Symphony No. 9; Dvorak:* Cello Concerto — at the Municipal Theatre: Thursday.

BEERSHEBA

ISRAEL PHILHARMONIC ORCHESTRA — James de Priest conducting, Ilan Rogoff, piano — Subscription Concert No. 3 — Haydn: Symphony No. 78; Liszt: Concerto No. 2; Bartok: Concerto for Orchestra — at "Keren" Hall: Thursday.

REHOVOT

SONGS BY YVES MONTAND — Shimon Bar, Albert Cohen and Yosef Carmon (in Hebrew) — at the Wix Auditorium: Saturday.

RISHPON

ISRAEL CHAMBER ENSEMBLE — Subscription Concert No. 5 — details as for Tel Aviv — at Beit Ha'am: Thursday.

OPERA

The Israel National Opera presents: E. Kalman: "Die Zirkusprinzessin," conductor: A. Levanon; with Miriam Laron, Esther Baumwel, *Lois Yawitell*, Mordechai Ben-Shachar, Sami Bechar, Michael Cherp, Robert Gerber, Michael Kahana, Rina Levy, Rafael Rosenblat (Tel Aviv: Saturday, at 8.30); Bizet: "Carmen," conductors: A. Tarski/F. *Ohoset/A. Levanon; with Judith De-*Paul, of the Metropolitan Opera, New York, Edgardo Stivan, Boris Bar-Lev, Hannah Chinitz, Roberta Franchi, Mordehai Ben-Shachar, Yehuda Shmueli, Michael Glueckman, Sami Bechar, Mi*chael Kahana (JERUSALEM: Monday,* at 8.30 p.m. — HAIFA: Thursday, at 9 p.m.).

A failed suicide: Jacques Brel in the black comedy "L'Emmerdeur."

CINEMA

*** A TOUCH OF CLASS** — Sophisticated comedy about the war between men and women with the sparring partners being Glenda Jackson and George Segal. As long as comedy is king the film is entertaining; not so successful when it *turns serious.*

THE WAY WE WERE — Reminiscences of the American past with Barbara Streisand as a tough Communist and Robert Redford as the golden boy from Virginia she falls in love with. Enjoyable in parts.

*** HAROLD AND MAUDE** — The strange story of the close friendship, leading to love, between a boy of 20 and an 80-year-old woman. Wonderful acting by Ruth Gordon and Bud Cort as the odd couple, in a film which runs the gamut from black comedy to deeply tender moments. Director Hall Ashby handles the subject with great skill and manages to avoid any mawkishness.

**** IL N'Y A PAS DE FUMEE SANS FEU*** — Author-director André Cayatte ("Mourir d'Aimer") attacks political corruption in a cleverly structured and deftly directed film that engages attention all through and is excellently acted by a first class cast.

LIVE AND LET DIE — The latest James Bond film is packed with stunts, tricks and chases that come to a climax with a hair-raising chase with amphibious speedboats. But Roger Moore, alas, *is no substitute for Sean Connery.*

40 CARATS — Glossy, lighthearted piece about the romance between an attractive 40-year-old divorcee — mother of a teenage daughter — and a young man of 22. Liv Ullmann and Edward Albert are excellent in these roles, and there are also delightful performances from screen "veterans" Gene Kelly and Binnie Barnes. Rather weak on dialogue, but still quite agreeable escapist entertainment.

*** LA NUIT AMERICAINE** — Francois Truffaut's warm and loving tribute to the magic of movie-making. Not profound but revealing and enjoyable. With Jean-Pierre Leaud, Jean-Pierre Aumont, Jacqueline Bisset and Valentina Cortesse.

LES INTRUS — Crime thriller that revolves round the threat to the life of a small child, played by the two-year-old daughter of Charles Aznavour. Mediocre effort that tries unsuccessfully *to inject a serious note.* Directed by Sergio Gobbi with Aznavour and Marie-Christine Barrault. In English.

*** AVANTI** — Amusing, sweet-sour comedy about an American businessman discovering the truth about dear old Dad and a buxom young Englishwoman *finding out she can attract even if* overweight. Written and directed by Billy Wilder with top-notch performances from Jack Lemmon and Juliet Mills. Arouses continuous chuckles.

*** SISTERS** — Off-beat horror story revolving round Siamese twins who are successfully separated. More interesting than most such pictures it was written and directed by Brian de Palma and has good performances by Margot Kidder and Jennifer Salt. Not for the *squeamish.*

PAPILLON — Directed by Franklin Schaffner from Henri Charriere's best seller about his years of imprisonment in the penal colony of French Guiana. Unrelentingly grim and something of an ordeal to sit through. Steve McQueen gives a compelling performance as Papillon.

***L'EMMERDEUR** — Very funny and suspenseful black comedy about a confrontation between a hired assassin and a suicidal commercial traveller in men's shirts and ties. Lino Ventura as the man with the gun and Jacques Brel as the nuisance with the suitcase are wonderful foils for one another and will surely be teamed up together again. Great fun.

DON JUAN '73 — Written and directed by Roger Vadim with Brigitte Bardot as the female reincarnation of the Great Lover. In the running for the silliest and most pretentious film of the year.

* recommended

EATING OUT

Those who fancy a try at South American cuisine and are passing through Tiberias should visit the RINCON PERUANO at the Sonol petrol station, where a family of ever-smiling *immigrants from Peru specialise in the* dishes of their land — alongside the standard Israeli fare. There are exotic names like Papa Rellena — a potato stuffed with meats and raisins, Coviche — marinated herring in lemon juice, *Anticuchos — herring, and many more* too complicated to spell. The salads and soups are magnificent and the two sorts of schoug in a style less fiery than the Yemenite add much to the meal. Food is served at the bar as well as at tables and it's so inexpensive that I'm ashamed to mention prices. A.W.

On the air

HEBREW NEWS AND NEWSREELS

1st Programme: News Today and Tomorrow: Every hour on the hour, except 1 a.m. Newsreels: Today: 7.05 a.m. Tomorrow: 7.05 p.m.
2nd Programme: *News Today and Tomorrow:* Every hour on the hour, except 7 and 8 p.m. and 4 a.m. Newsreels: Today: 7.05 a.m. 1.05 p.m. and 11.05 p.m. Tomorrow: 11.02 p.m. Galei Zahal: News Today and Tomorrow: Every hour on the hour. Newsreels Today: 8.05 a.m., 12.05 and *5.05 p.m. and* 11.05 a.m. Tomorrow: 8.05 a.m. 5.05 p.m. and 12.05 a.m.

ENGLISH NEWS AND PROGRAMMES

7.15 a.m. (4th programme and short waves); 9.55 a.m. (1st programme); 1.30-2.00 p.m. (4th programme and short waves); 4.55 p.m. (1st programme); 8.30-8.45 p.m. (4th programme); 10.00-10.45 p.m. (short waves).

FRENCH NEWS AND PROGRAMMES

7.15 a.m. (4th programme and short waves): 10.55 a.m. (1st programme); 2.00-2.30 p.m. (4th programme and short waves); 5.55 p.m. (1st programme); 8.45-9.00 p.m. (4th programme); 12.00-1.00 a.m. (short waves).
1st Programme — 256, 332 and 221 M.
4th Programme — 407, 445 and 282 M.
Short Waves — 16, 19, 25, 31, 33, 51 and 49 M.

FIRST PROGRAMME

TODAY

7.58 a.m. Opening. 8.05 Musical Delicacies. 9.05 The Jerusalem Symphony Orchestra (stereo), Mozart: *Piano Concerto, K. 503 (E. Auer, Mendi Rodan)*; P. Ben-Haim: "Israel Landscapes" (Rodil-Rikliis). 9.55 English News. 10.05 The Jerusalem Symphony Orchestra — Glazounov: Violin Concerto (Arieh Sadeh — Yoav Talmi); Enescu: Rumanian Rhap*sody No. 2 (Bobescu)*. Hindemith: Chamber Music No.3 (Siegfried Palm-Pierre — Michel Le Conte). 10.55 French News.
11.00 News in easy Hebrew. 11.05 "Ivrit La'am."
11.15 Programmes for elementary schools. 11.50 Song and Melody.
12.05 "My Concert" — Avi Hanani. 1.05 "Midday Concert."
2.10 Mother and Child. 3.05 Kabbalat Shabbat. 4.05 Moment of Hebrew. 4.05 The Middle East.
4.55 English News.
5.05 "Classical Request Programme" — Ravel: Concerto for the Left Hand (Wittgenstein); Mendelssohn: "Reformation" Symphony (Sawallisch).
5.55 French News.
6.05 What will be heard? — *a preview of next week's* music programme produced by Gideon Rosengarten. 6.30 Literary Magazine.
7.05 "The Weekly Column." 8.05 "Shabbat Album."

9.05 "Friday Evening Concert" (Stereo) produced by Alexandra Melamed — K. Stamitz: Concerto for Clarinet and Basson; Schubert: Symphony No. 8 (Fischer-Dieskau); Liszt: "Orpheus" — Symphonic Poem (Mehta); Khatchatourian: Violin Concerto (D. Oistrakh). 11.02 "Radiostory." 11.35 "Finale."
12.05 A Moment of Poetry 12.07 Close Down. 2.05-5.00 Songs and tunes 5.05-8.00 Same as second programme.

TOMORROW

7.55 a.m. Opening. 8.05 "Morning Concert" — Corelli: Concerto Grosso in f minor; Mozart: Violin Concerto No. 5, K. 219 (Szeryng); Prokofiev: "The Love of Three Oranges" — Suite.
9.05 World of Science. 9.35 Musical Quiz. 9.55 English News. 10.05 The Weekly Diary. 10.55 French News.
11.05 "Curtain up" 12.05 "Last Month's Events."
1.05 "Midday Concert" (Stereo) — Bach-Walton: "The Wise Virgins" — Ballet Music (Cleveland); Schubert: Piano Quintet ("Trout").
2.05 "Mother and Child." 3.05 "Chamber Music." — Beethoven: String Quartet, op. 127 (Amadeus); Bartok. Quartet No.3 ("Melos"). 4.05 "Me and My Prayer. 4.55 English News. 5.05 Musical continuity — produced by Paul Landau. 5.55 French News.
6.05 "The Music Has Many Answers." 6.40 Yiddish Songs. 7.05 Weekly Diary. 7.50 Bible Reading Tehilim, chaps. 29 and 30.
8.05 "Recital" — Copland: Sonata; Nocturn; Dance from "Rodeo" (Tiberius Klausner, violin and Leo Markus, Piano). 8.40 *"Musical Programme."* 9.05 Hamavdil. 10.05 Programme on the Late Professor Fervel Meltzer. 11.02 "Listen and Solve." 12.05 A moment of Poetry. 00.05: Music from Faraway Countries" — Africa, Korea, Japan, India (Stereo). *01.00 Close Down.* 2.00-5.00 Songs and Tunes. 5.00-8.00 Same as second programme.

SECOND PROGRAMME

457, 422, 264, 249, 355 and 340 M.

*TODAY: 6.05 a.m. Hebrew songs. 5.55 Religious ser*vice. 6.10 Exercises. 6.20 Musical clock. 6.55 Programme Announcements. 6.59 A Moment of Hebrew. 7.05 "This Morning." 7.25 "Hebrew Songs." 7.55 "Green Light." 8.05 Announcements. *8.10 "Good Morning." 8.55 Names and Events in the* Headlines. 9.05 "Good Morning" (cont.). 10.05 "Here at Home." 11.45 Where to go and light music. 12.05 Programme for the Worker and the Employer. 12.30 Hebrew Songs. 1.05 p.m. "At Midday." 2.05 "In Circle" — Weekly Magazine. 4.05 A Moment of Hebrew. 4.06 "Who is Afraid of Classical Music." 4.30 Shabbat songs. 5.05 "Today is Lag Baomer." 5.05 "First Applauses". 6.55 Announcements. 9.05 "All Yours for an Hour," 10.05 Hebrew Songs. 11.02 "Tonight." 11.15 "Yaakov Agmon Entertains." 12.05-2.00 Songs and Tunes.
Tomorrow: 5.05 a.m. Songs and tunes. 6.05 Musical clock. 7.00 Religious service. 7.10 Hebrew Songs. 8.05 Announcements. 8.10 Morning tunes — regards. 8.55 A. Alon's corner. 9.05 Morning tunes (cont.). *10.05 "Mixed Notes." 11.05 "Do Re and Who Else."* 12.05 "It Makes me Laugh."
1.05 p.m. Stage and screen. 1.40 Eretz Yisrael Reminiscences. 2.05 Where to go and light music. 2.35 "Songs and Tunes." 3.05 Popular songs. 5.05 *Yosef Hadar's Songs.* 5.30 Sports. 5.55 Announcements. 9.05 Musical. 9.45 Sports. 10.05 Oriental Songs. 11.02 "Tonight." 11.15 "Dori Ben-Zeev presents." 1.05-3.05 Songs and tunes.

FIFTH PROGRAMME

445 M.

Today and Tomorrow: 6.55 p.m. Opening. 7.00 News. 7.05 Song and Melody. 8.00 News. 8.05 Song and Melody.

IMMIGRANTS' HOUR

457, 422, 249, 355 and 340.5 M.

7.00 p.m. News in easy Hebrew. Ivrit La'am. 7.15 Georgian. 7.30 Yiddish. 8.00 Ladino. 8.15 Mograbi. 8.30 Rumanian. 8.45 Russian. 9.00 Close Down.

GALEI ZAHAL

Today: 5.55 a.m. Morning Prayer. 6.05 Morning tunes. 7.55 Programme trailer. 8.05 "Zahal's Newsreel." 8.20 Morning tunes (cont.). 9.05 Requests. 9.55 "The Short Hassidic Story." 10.05 Requests. 10.55 Uri Sela's Corner. 11.05 Warm and Tasty. 11.55 "What's New." 12.05 Zahal's Newsreel. 12.30 Warm and Tasty. 1.30 The Jewish Viewpoint. 1.35 Warm and Tasty.
1.55 p.m. Announcements to soldiers. 2.05 Hebrew *Hit Parade. 2.55 Prophetic Portion of the Week.* 4.05 Yehoram Gaon's programme. 5.05 "These Were the Days — May 1949." 5.55 Programme Trailer. 6.05 Zahal's Weekly Magazine. 7.05 Didi Manousi's short Friday. 8.05 "Myth and Reality." 9.05 "Love with Everything." 10.05 An Hour with Meir Amit. 11.05 Saturday's Tea." 11.55 Midnight Talk. 12.05 Zahal's Newsreel. 12.30 Night Birds. 3.05 Tunes in the night. Tomorrow: 5.55 a.m. Morning Prayer. 6.05 Saturday Morning. 8.05 Zahal's Newsreel. 8.55 Programme Trailer. 9.05 "Sandwich" 11.05 "The Third Man." 12.05 "If John Kennedy Hadn't Been Killed..." 1.05 Personal Questions — Yaakov Agmon's programme.
2.05 p.m. "The Seventh Day" — two hours with Zaharira Harifay. 4.05 "Post Office Box 1005." 5.05 *"Zahal's Newsreel. 6.05 An Interview with a Navy* Commando. 7.05 "From him to you." 8.05 "By request." 9.05 Tradition, Tradition. 9.35 Music from the shows. 10.05 "Let's Talk" — with Nathan Donewitz. 11.05 Musical Programme. 11.55 Midnight talk. *12.05 Zahal's Newsreel*. 12.30 "Night birds." 3.05 Tunes in the night.